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Canon EOS R5

Why the original R5 is now a great second-hand bargain

Rack and ruin

Gina Soden's exquisite images of abandoned buildings

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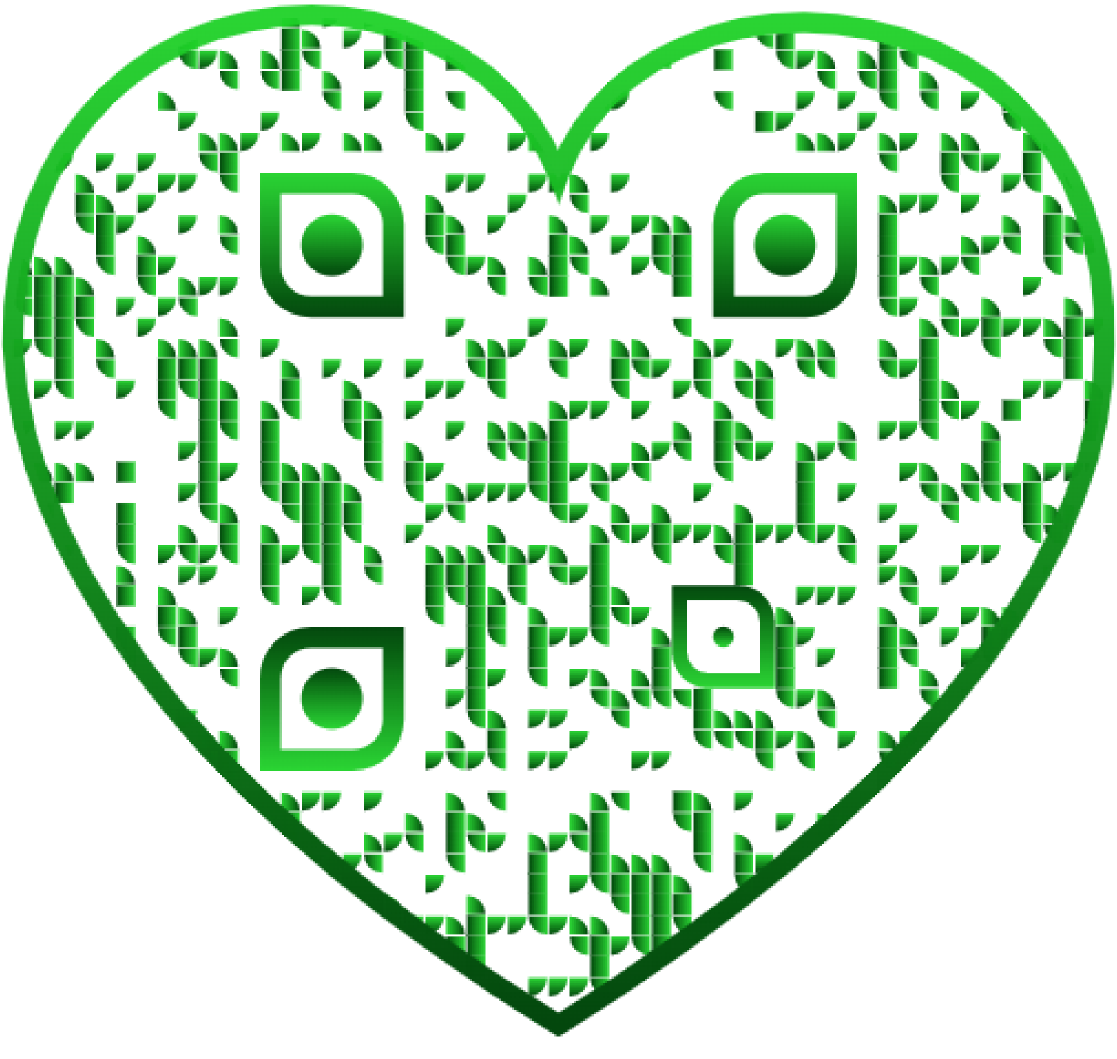

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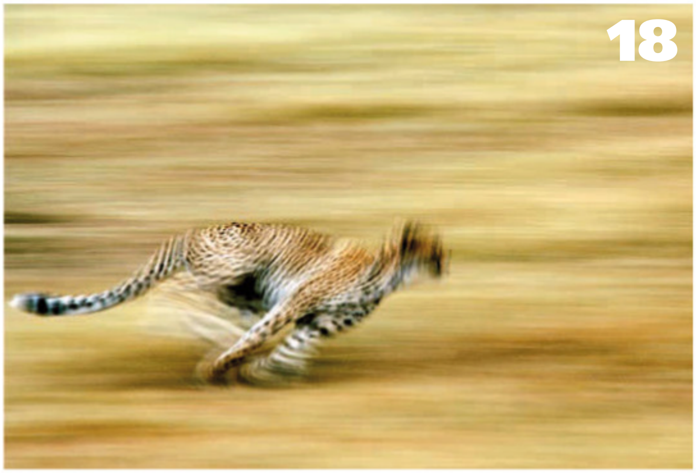

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Welcome

It may seem odd to have a World Photography Week in a world where billions of photos are taken every day anyway, but it does shine a light on the medium and encourage people to be more thoughtful in their photo-taking, which can only be a good thing. This week we talk to the organisers. We're also thrilled to be able to share some stunning pictures of ruined buildings that really prove there is beauty to be found in decay. We have some great kit on the testbench this week too, including a Fujifilm telezoom, an innovative studio flash head and an equally neat tripod head. If you don't yet subscribe, why not consider saving time and money by doing so? See page 45 for details. **Nigel Atherton, Editor**

Amateur Photographer

Fujifilm 70-300mm F4-5.6

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MAIN COVER PICTURE © MARK PHILLIPS. COVER INSET PICTURE, BOTTOM © GINA SODEN

Our cover image was taken by Mark Phillips, who features in our article on World Photography Week – see page 18

THIS WEEK'S CONTRIBUTORS

JADE BURRELL

Inside World Photography Week… regular AP writer Jade tells us more about this global celebration

PETER DENCH
Acting Features Ed.

Peter talks to urban exploration photographer Gina Soden about art and ethics

ANDY WESTLAKE
Technical Editor

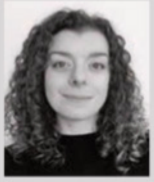
Andy reviews Fujifilm's compact and affordable telezoom, the XF 70-300mm

DAMIEN DEMOLDER

AP's former editor tests the Neewer Q6, which offers lots of flash power at a great price

MICHAEL TOPHAM

In *Second-hand Classic*, our former reviews editor revisits the Canon EOS R5



JESSICA MILLER
Dep. Online Editor

Our social media manager curates *It's good to share* and *This Week we Asked...*

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Compact sales shine, but tariffs cast shadow

A flat yen and Trump's tariffs are kneeing Nikon's profits where it hurts

WHILE it's not quite up there with Donald Trump and Steve Jobs in the annals of comebacks, compact camera sales continue to grow, a big turnaround from just a few years ago.

According to the latest sales data for June from Japan's Camera and Imaging Products Association (CIPA), the 'shipped value' of compact cameras made in Japan jumped by 40% in the first six months of this year. Fixed-lens cameras, which include compacts and bridge/superzooms, accounted for nearly a quarter of shipments during this period (24.4%). The data reveals that 1.05 million compact cameras were shipped in the period, the biggest number since 2021. This is impressive when you consider how many pundits predicated that smartphones would kill the compact market, though sales are still way behind the glory days of 2008-10. Several factors appear to be behind this continued revival, including the international success of the Fujifilm X100VI, the Canon PowerShot V1 and the perennially popular Ricoh GR III, much of which has been driven by social media influencers. The CIPA sales data also indicates that mirrorless cameras are holding up too, with shipped units up 22% and the value of shipments jumping 12%.

For whom the tariffs toll

Casting over a shadow over these generally positive results are the impact of US trade tariffs. Nikon's results for April to June, for example, reveal that revenue and profits have been eroded by the effect of unfavourable exchange rates and tariffs imposed on Japan, despite robust sales of the Nikon Z5II and Z50 mirrorless cameras and Z series lenses. Tellingly, Nikon's figures reveal that China is now the biggest market for Nikon's photographic equipment, with the US and Europe second and third.

Tamron 18-300mm zoom for Canon, Nikon

TAMRON has announced the availability of the Tamron 18-300mm F/3.5-6.3 Di III-A VC VXD lens for Nikon Z and Canon RF mounts. It originally launched for Sony E and Fujifilm X mounts back in 2021, when it was the world's first lens with a 16.6x zoom range for mirrorless cameras.

Key features include 19 lens elements in 15 groups, Tamron's Vibration Control (VC) optical stabilisation system and the VXD linear motor system, which provides faster and quieter autofocus than the more traditional geared motor systems. With a minimum focusing distance of just 0.15 metres in wide-angle mode, the lens has a magnification ratio of 1:2 (half actual size), making it also handy for macro shots. As with other Tamron lenses for mirrorless cameras, the filter size is 67mm. In addition, the Canon RF version of the lens has built-in AF/MF and VC switches and all mount versions are supported by a five-year warranty.

The Tamron 18-300mm F/3.5-6.3 Di III-A VC VXD for Nikon Z mount and for Canon RF mount APS-C mirrorless cameras, is available from 28 August for £529.99.

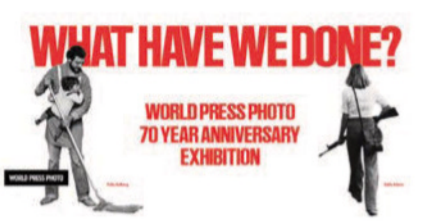
Tamron's 18-300mm APS-C zoom will soon be available for Canon's RF and Nikon's Z mount

Gen Upscale
The Generative Upscale tool in action

Photoshop gets more AI tools

ADOBE has rolled out the latest batch of AI-powered image-editing tools for Photoshop, although they are still only at the beta stage.

The most notable tools for photographers are Generative Upscale, which claims to boost image resolution by up to 8 megapixels without losing clarity. The Remove tool has also been improved, offering more natural-looking edits with fewer artifacts. The new AI tools are available now for Photoshop Creative Cloud subscribers.



Marking a milestone anniversary

© ANTON CORBIJN

Major World Press Photo anniversary show

TO MARK its 70th anniversary, World Press Photo – which champions the power of photojournalism and documentary photography – is holding a major exhibition called What Have We Done? It kicks off in Groningen in the Netherlands on 19 September, with more tour dates to be announced. The exhibition will feature iconic images by such big names as Don McCullin, Eddie Adams, Steve McCurry and Sara Naomi Lewkowicz, and is curated by artist and photographer Cristina de Middel. See www.worldpressphoto.org for full details.

The unforgettable hire

TOP music/celebrity photographer and filmmaker Anton Corbijn has been named this year's 'Icon' by the Abbey Road Music Photography Awards. During his long career, Corbijn has worked with many of the biggest names in the industry, such as David Bowie and Joy Division among others – and most notably, Depeche Mode and U2 (shown above).

Previous recipients of the prestigious Icon Award include Jill Furmanovsky and the Eagles' lensman, Henry Diltz. The nominees for the 2025 Abbey Road Music Photography Awards are due to be announced next month – for more information, see abbeyroadmusicphotographyawards.com

Trunk Tangle by Mary Schrader is one of the prints available in this very worthy initiative

© MARY SCHRADER

Print sale to help global wildlife

DON'T miss your chance to buy a print from an acclaimed wildlife and nature photographer, in the latest fundraiser from Prints for Wildlife. This year's collection, labelled Edition Hope, will feature limited-edition prints donated by such big names as Joel Sartore, David Lloyd and Suzi Eszterhas. Over $2.1million has been raised for conservation projects since Prints for Wildlife began in 2020; funds are needed more than ever, say the organisers.

The prints will be available for just one month, from 21 August to 21 September. Each print is $125 (£93). Net proceeds (after printing and handling) will directly benefit Conservation International, a global non-profit working to protect nature for the benefit of people and the planet. See printsforwildlife.org

Remembering David Bell

WE ARE sad to report the death of David Bell. David, who died at the beginning of August aged 69, managed Fujifilm UK's film business during the rise of digital cameras and remained a huge advocate of analogue photography.

He then moved to Leica UK, and under his leadership in the early 2000s, the firm begin its transformation from a niche presence in independent dealerships into a luxury brand. He championed the establishment of a flagship store in Mayfair, London, and helped to move Leica UK's base from Milton Keynes to the capital.

Tributes have come in from across the industry. 'I met David when he joined Fujifilm UK in 2000,' said the firm's general manager, Theo Georghiades. 'Creative, charismatic and a bit eccentric to say the least, he was fun to work with, and a true inspiration. David was truly an enigma, a "one of a kind" gentleman who will be missed by everyone that knew him.' Former AP editor Garry Coward-Williams noted that David, a personal friend, was an avid AP reader and a true enthusiast photographer who continued to use film and vintage cameras long after they were redundant to many. 'A generation of readers enjoyed a free roll of Fujifilm film on the cover of AP courtesy of David when he was head of Fuji's film division. Later, as MD of Leica UK, he was instrumental in getting the company to rethink its attitude towards its product heritage while embracing the digital future. Photography has lost a genuine friend and innovator.'

The UK camera industry mourns the loss of David Bell

SUPPLIED BY DAVID BELL'S FAMILY

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One out one in

Julie Bullard
by Nadia Lee Cohen & Martin Parr

£50, IDEA Publishing, hardcover, 128 pages

JULIE
BULLARD

What do you get when you cross the queen of self-portraiture with the king of British documentary? A book that's both fictional and eerily familiar, says **Peter Dench**

Julie Bullard is a collaboration between Nadia Lee Cohen – known for her character-driven visual performances – and Martin Parr, whose colour-saturated studies of British life need no introduction.

The conceit is bold: Cohen plays the title role of Julie Bullard, a glamorous 1990s babysitter remembered from childhood, now resurrected through prosthetics, wigs, and art direction so meticulous it becomes its own kind of truth. Alongside Julie are sister Jane (played by Scarlett Carlos Clarke) and their mother Sharon (Frankie Park). The photographs, taken by Parr, are presented as a family album – spiralbound, faux-leather padded cover, with captions by the fictional Julie tucked neatly in the back.

The collaboration works because both artists understand the power of constructed identities. Parr's visual tone remains intact – crisp flash, candy colours, precisely banal compositions – but here it's weaponised for fiction. The rituals of barbeques, birthday parties and buffet tables are re-enacted with an almost forensic commitment to kitsch. Cohen's world is on the verge of tipping into parody, but Parr's framing keeps it grounded in just enough reality to make us care.

There are 101 images in total, and like the best family albums, they build a quiet, cumulative story. Spoiler alert: Julie dies. Her open casket – attended by mourners and boxed wine – is immortalised in both print and, astonishingly, sculpture. (A life-size Parr photographing the deceased Julie was part of the Dover Street Market installation.)

While *Julie Bullard* is unmistakably playful, it's also a melancholic meditation on memory, performance, and how photography helps us fabricate and preserve both. It's weird. It's wonderful. It's a must-have for fans of either artist – or anyone interested in how staged photography can still feel disconcertingly real.

February

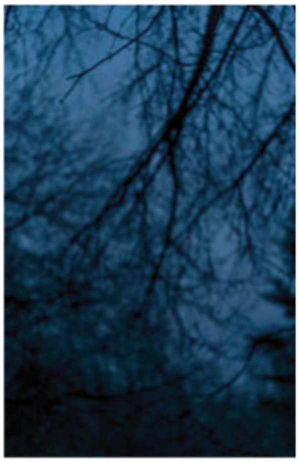
Please
Pay
Here

A natural

I wanted Jane to catch it

Books & exhibitions

The latest and best books and exhibitions from the world of photography



Barbara Bosworth

Jem Southam

Notes on a Duet

Flow Photographic Gallery,
1010 Harrow Road, London NW10 5NS
Until 28 September 2025. Gallery open by appointment Tuesday to Saturday.

Two photographers. Two continents. Two apple trees. One quietly remarkable exhibition.

In Notes on a Duet, Jem Southam (Devon, UK) and Barbara Bosworth (New England, USA) each point their cameras at a single apple tree in their respective 'back yards' every so often, over the course of a year. That's it. No fanfare. No fireworks. Just patience, presence, and an unwavering gaze.

Hosted at Flow Photographic Gallery – a gem of a space run by printer-curator Alex Schneideman – this transatlantic twinning of photographic minds is the visual equivalent of a whisper between old friends. The results are tender, meticulous, and steeped in seasonal change. There's no grandstanding here, just the slow and steady observation of light shifting on bark, frost softening grass, blossom making way for rot. Nature doing what it does, whether we're looking or not.

Bosworth and Southam are seasoned masters of the photographic landscape, and this collaboration proves that less really can be more. The trees become anchors for deeper questions: What changes? What stays? And what do we miss when we rush?

The show expands on their beautifully handcrafted book *Duet on the Apple Tree* (published by Dust Collective), offering a broader selection of prints and a 'Cabinet of Curiosities' packed with references and inspirations. There's also a smartly assembled catalogue featuring a conversation between the artists.

Notes on a Duet is a quiet triumph. Go see it – slowly.

KEHILLAH

by Nudrat Afza

£30, Dewi Lewis Publishing, hardback, 84 pages, ISBN 9781916915145

There's no showboating in *Kehillah*. No drama, no distortion – just stillness, reverence and the quiet heartbeat of a community seen with care.

Bradford's Jewish population was never large. By 2013, its numbers had dwindled so dramatically that the last synagogue – an 1881 Grade II* listed building – faced closure. It was the local Muslim community that stepped in, helping raise the funds to keep the Reform congregation's heart beating. That fact alone deserves a mural. What we get instead is something subtler – and stronger.

Nudrat Afza, a Muslim woman who's lived in Bradford since 1965, turned her camera on this endangered congregation. Not to eulogise it, or fetishise it, but to observe with empathy. Access was granted to both the now-demolished Orthodox synagogue and the surviving Reform one. The resulting images – while grainy – are respectful, reserved and deeply human.

There's something powerfully anti-spectacle about Afza's photographs. You won't find portraits begging for attention or rituals staged for the lens. Instead, these are the moments in between: a glance, a prayer, a mop and bucket beside a Torah scroll. The rhythms of everyday worship in one of Britain's oldest Reform Jewish communities. Afza doesn't shout, but she does listen.

The book's title – *Kehillah*, meaning 'community' in Hebrew – is spot on. It's a project that speaks of coexistence, continuity, and quiet resilience. And yes, there's a distant rumble beneath the images, as screenwriter Simon Beaufoy suggests in his introduction. But it's not thunder so much as time passing and someone finally paying attention.

Published by Dewi Lewis, it's beautifully printed, thoughtfully sequenced, and serves as both social document and act of homage. There's warmth here, and also melancholy. But mostly there's grace.

© GULSHAN KHAN. COURTESY HUNDRED HEROINES

Birds scavenge from the waste at Robinson Deep landfill, Johannesburg's largest landfill, by Gulshan Khan

Poisoned Futures?

Hundred Heroines Photo Museum, Miles Marling Field, The Art Garden, Gloucester until 28 September

Few exhibitions confront the climate crisis with such striking clarity as Poisoned Futures?, now showing at Hundred Heroines in Gloucester. With powerful photography from Laura El-Tantawy, Gulshan Khan, and Lisl Ponger, the show unflinchingly addresses environmental injustice and the gendered toll of ecological breakdown.

British-Egyptian photographer Laura El-Tantawy presents Pang Ono, Pang Ono, a hauntingly lyrical study of water scarcity in Malawi. Her images follow the daily, arduous journeys of women collecting clean water – visualising how climate change intensifies invisible, gendered labour. Her saturated tones and layered compositions are poetic, yet grounded in real struggle.

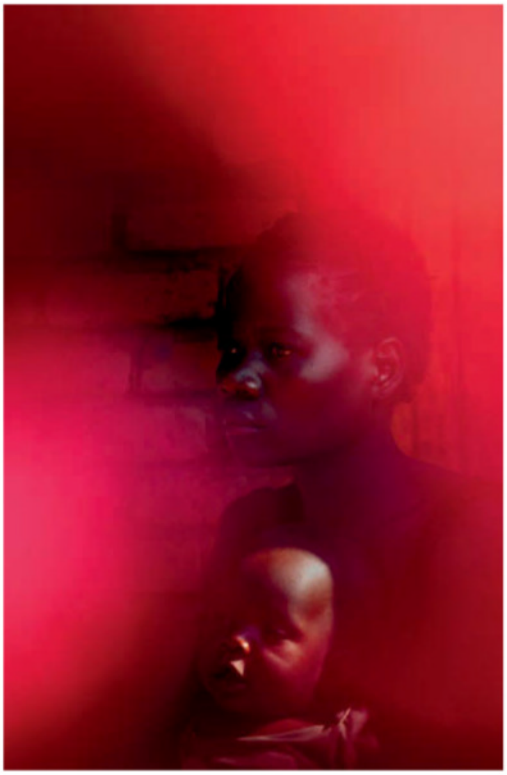
Gulshan Khan, a South African photojournalist, contributes two sharply observed series. Emalahleni exposes the health and environmental fallout from coal mining in one of South Africa's most polluted regions. Meanwhile, A Life in Plastic follows Johannesburg's waste-pickers – survivors on society's plastic margins. Khan's work is unsentimental but empathetic, focusing on those most impacted by environmental neglect.

Austrian artist Lisl Ponger takes a conceptual turn with Theater of War and Wild Places. These projects interrogate species extinction and the commodification of indigenous cultures through a critical, constructed lens. Her use of ethnographic aesthetics and archival references draws attention to how the camera itself has been complicit in ecological and cultural erasure.

Poisoned Futures? does not aim to comfort. Instead, it asks urgent questions: Who bears the burden of sustainability? Who gets left out of climate conversations? And who's left cleaning up?

Running across three sites, the exhibition extends into participatory activities including artist talks, workshops and a 'Climate confessions booth', encouraging visitors to reflect on their own impact and commit to action.

Hundred Heroines continues to prove itself a vital voice in UK photography, spotlighting underrepresented artists and crucial issues. Poisoned Futures? is visually rich, intellectually sharp and deeply human – an essential visit for anyone interested in the future of the planet, and the role photography plays in shaping it.



© LAURA EL-TANTAWY. COURTESY HUNDRED HEROINES

From the series Pang Ono, Pang Ono by El-Tantawy

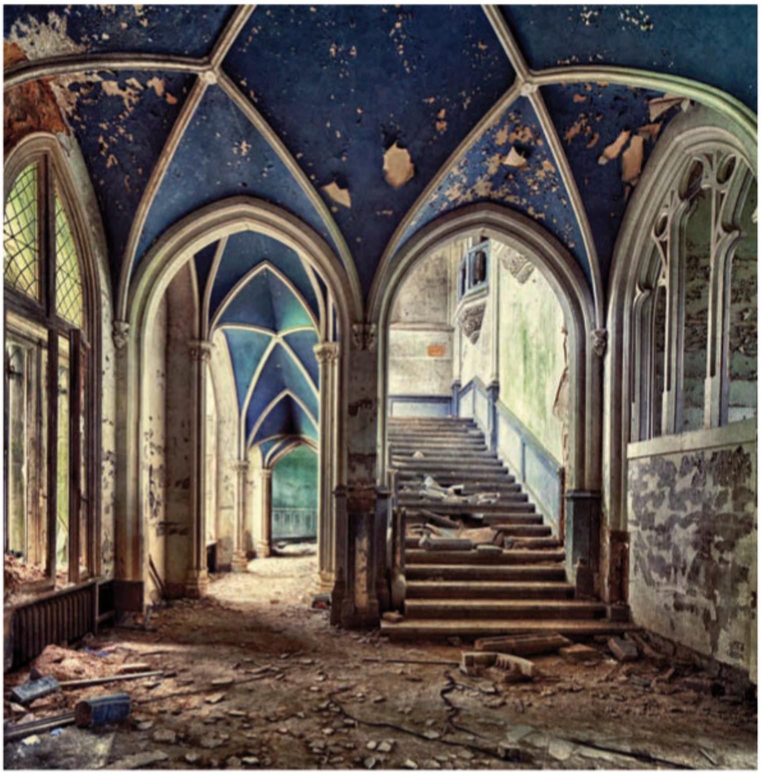
Another fine mess

Urban exploration photographer Gina Soden talks to **Peter Dench** about balancing art and ethics, navigating decay with dignity, and her rise to fine-art success

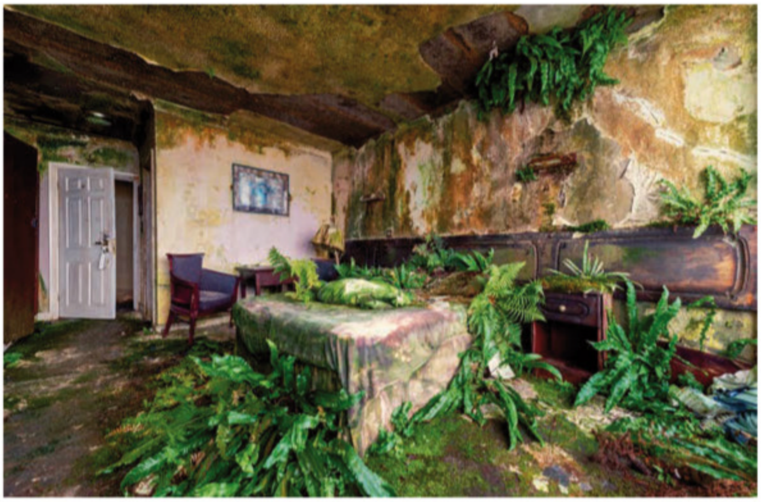
Gina Soden (b. 1985) is a British fine-art photographer known for her distinctive images of abandoned buildings across Europe. With a background in portraiture and a passion for travel, she began exploring derelict spaces in 2009 and has since developed a signature style that combines painterly composition with rigorous UrbEx discipline. Her work has been exhibited widely, including at the Royal Academy, leading galleries across the UK and Europe, and major US and European art fairs. Her work is held in both private collections and in nine Soho House collections worldwide. Soden lives in the UK and continues to produce limited edition series from carefully researched locations, balancing the thrill of exploration with the ethics of preservation.

Soden's images have a hushed grandeur – rich in detail but devoid of noise. The decay is never chaotic; instead, it's meticulously framed, often symmetrically, with the eye guided toward vanishing points, grand staircases or fractured light. Colours are soft yet saturated, with a baroque palette of mould greens, dust pinks and oxidised ochres. Surfaces bloom with patina and peeling paint, but the overall effect is not one of ruin porn – it's reverence. There's a deliberate stillness to her work that evokes 19th-century Romantic painting as much as 21st-century photography. She captures the moment just before entropy tips into erasure – when the past hasn't quite let go.

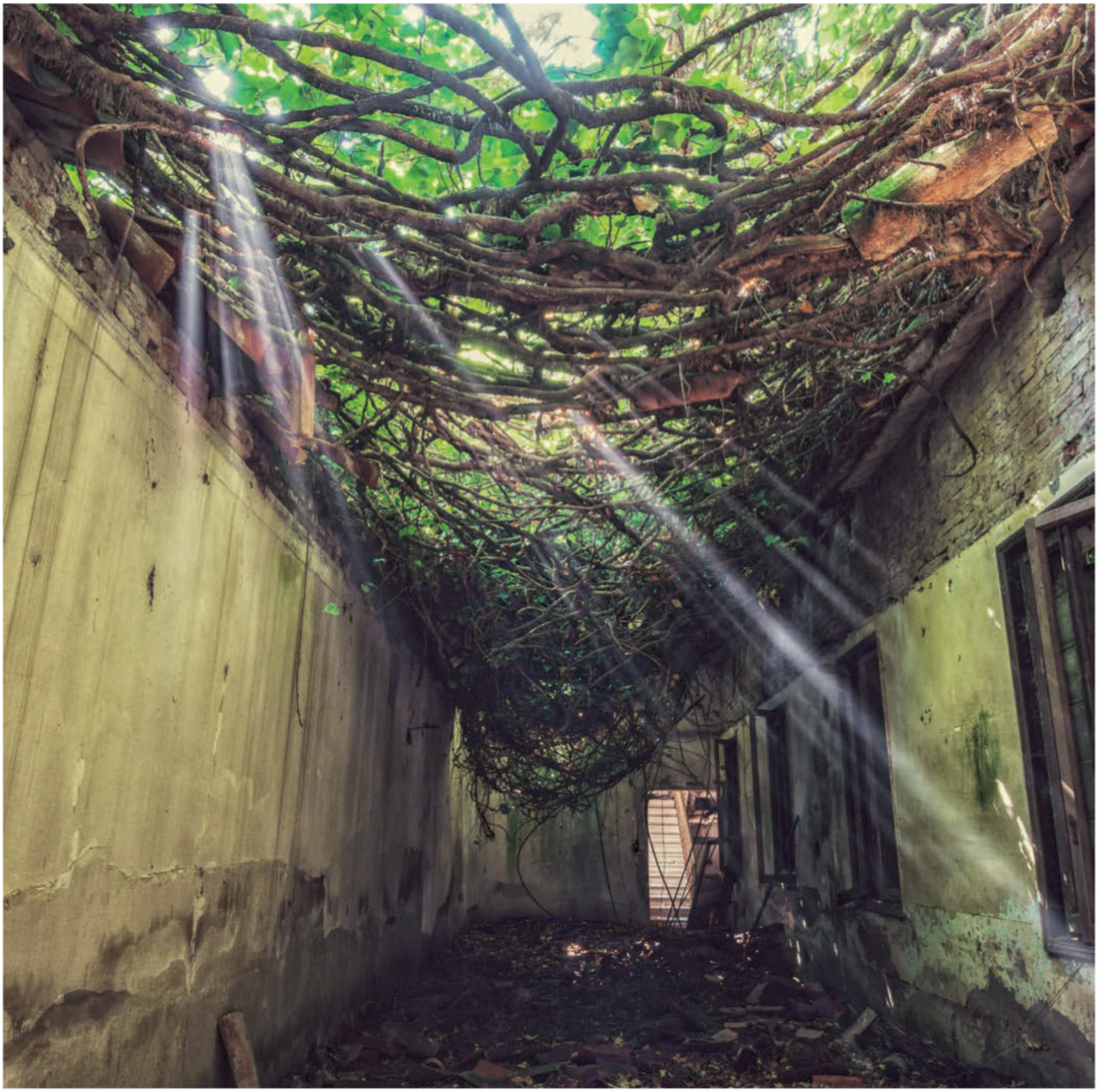
Here, Gina reveals the allure and stories behind some of her most daring esc-art-pades.



Blue Orphanage
This building was built in the late 1800s and was a former family home, boarding school, orphanage, conference centre. It took me a 40-minute walk through the woods, avoiding the local farmer with a shotgun, a dodgy climb through a window, avoiding falling through rotten floorboards to get this shot, and it was worth every second. Photographed using a 24mm shift lens.



Hotel Bedding
This hotel had only been abandoned for seven years. There was an unreal amount of decay and it was a fantastic place to visit. I drove almost 1,000 miles in my trusty car for a quick solo weekend. I felt like I was in a tropical derelict paradise. I then crossed over the corridor a few feet from this room into another and felt like I was in newly built pristine accommodation. Very bizarre. This has all been ripped out now and under renovation. I'm torn as I'm sad that the ecosystem here has been destroyed but happy as the building will be put back to good use. I'm really interested in the push and pull of nature and mankind.

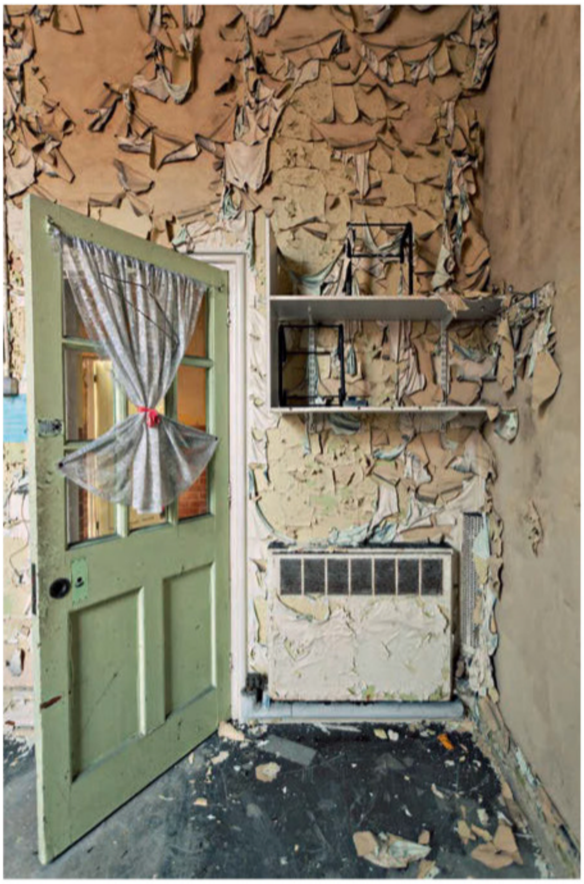


Plague

Locally notorious, ‘Plague’ has been abandoned for decades. My work is all about finding beauty in decay and going to great lengths to find the perfect axis between devastation and exaltation. I persuaded a local guy to get him to ferry myself and a couple of friends across on his fishing boat to this place. He would not step onto the soil and said he would wait for me to finish, leaving me with just two hours to photograph the place.

At least half an hour of those two hours was taken up by battling through the thick undergrowth and nettles to get to different buildings, and considering that it was a sunny day with a temperature of at least 30°C, they were tough conditions to shoot in! Many roofs had fallen through and nature really had taken over. One of the images I captured shows how the plants had intertwined and become so knotted they had formed a new roof. The rays spilling through allowed for some beautiful conditions to shoot in.

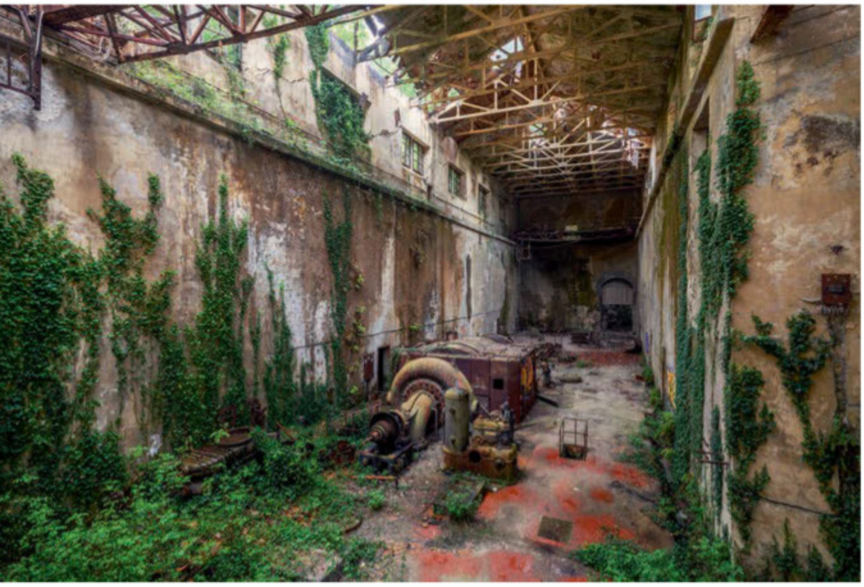
I found it remarkable to find such stillness and desolation in such close proximity to one of the most popular tourist destinations in the world. In the early 1700s there were several cases of the plague from surrounding ships, and the location was transformed into an area of confinement for those with the deadly disease. It has had many uses – as well as once being home to a hospital, traces of a fort can still be seen which was used in many wars as a defence fortification. It is a place where superstition, nostalgia and the grandeur of nature all collide.



Asylum

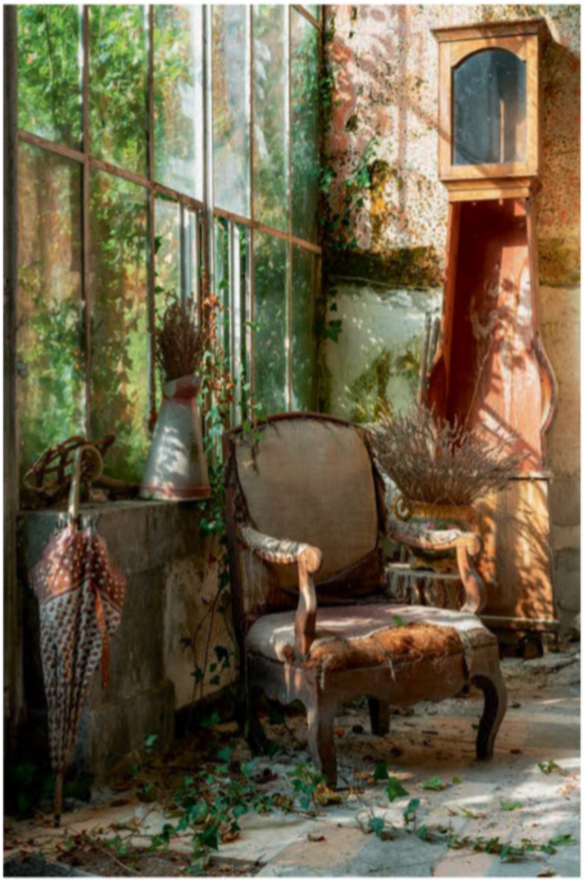
Photographed in a ward of an abandoned asylum in the UK that housed over 2,000 patients in its heyday. It has now been reconverted for housing use. It was the last great London mental health hospital, and the last of the cluster. This was a group of five institutions on a huge estate. The hospital was built in the compact arrow design with external villas.

I visited this complex over 25 times, sleeping in the buildings, running from security, visiting during the day and the night. It had sprawling corridors, male and female wards, a dentist surgery, a huge hall, storage, boiler rooms, a water tower, patient records and artwork and a vast network of tunnels. This artwork is from a ward which had many items and objects left behind but I was fascinated with the peeling paint in this room, as well as the tiny details such as the bow in the doorway. Shot handheld (unusual for me!).



Idronatura

Built at the start of the 20th century, this vast power plant was the main facility that produced calcium carbide. The plant endured many changes due to World War II and electricity laws, and competitors eventually forced the plant to close in the early 1980s. After the closure, the space was used for several movie sets. The process of acquiring photographs within the power plant started with me sleeping in my hire car near the main gates the night before I was due to enter the location, so as to get the best morning light. I met some Italian friends who knew the area well and they led me into the hub of the power plant. I spent several hours shooting there, but the main attraction was the control room area with its superb architecture and marble walls and art deco glass blocks. I have since been back in 2022 and nature has really started to reclaim the space – some of the roof has come in now and water ingress and decay has really taken over.

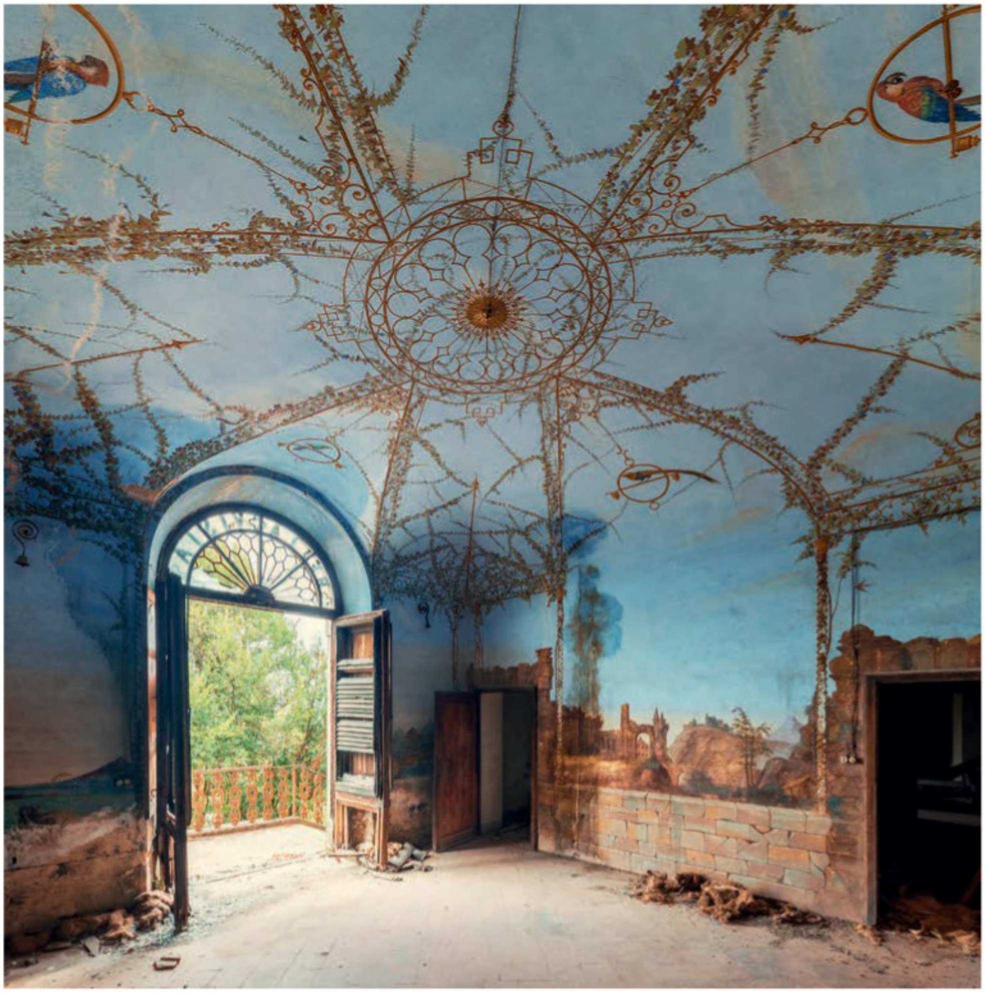


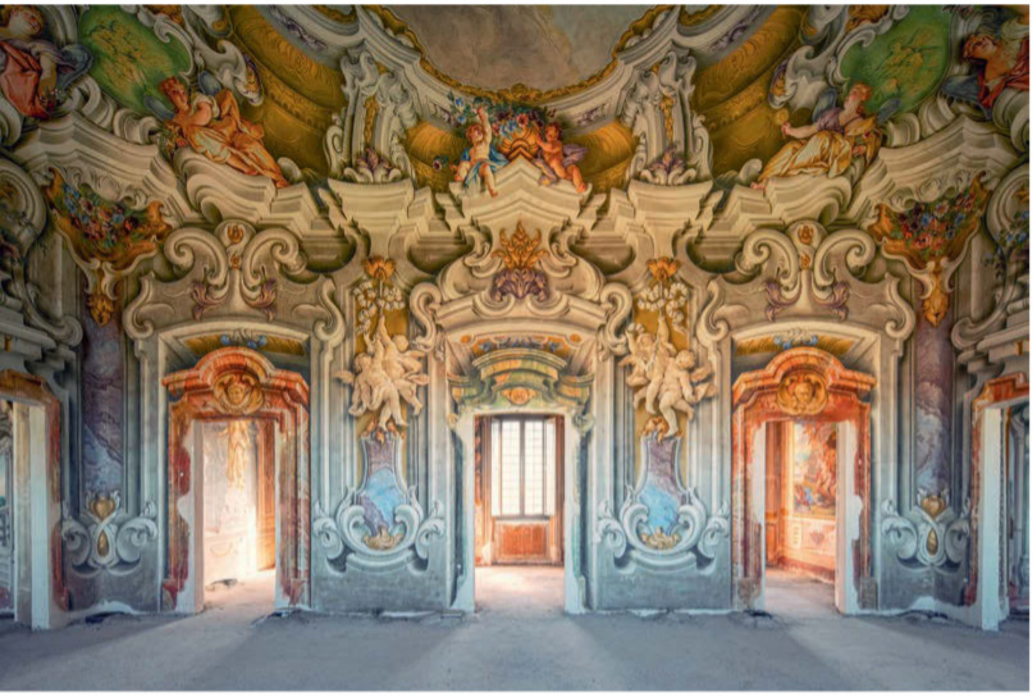
Jardin D'Hiver

My fond and unofficial nickname for this brand new work is 7 Hour Chateau – because it took me seven hours to find this amazing abandoned place by scanning around many, many towns from above on Google Earth. My friend and I stayed in a hotel overnight nearby and creeping outside in the dead of the night wearing all black, we snuck in at 5am to make sure we were completely invisible. We had to avoid snapping any twigs as we slipped through the overgrown garden. It was really nerve-racking as we were so close to other houses. We waited about an hour and a half for the sun to come up and it was really quite magical watching the sunlight come up through this beautiful conservatory. It's now been emptied and in the process of conversion but I was pleased to see it while it was in this strange limbo state with all the nature overtaking and possessions left behind.

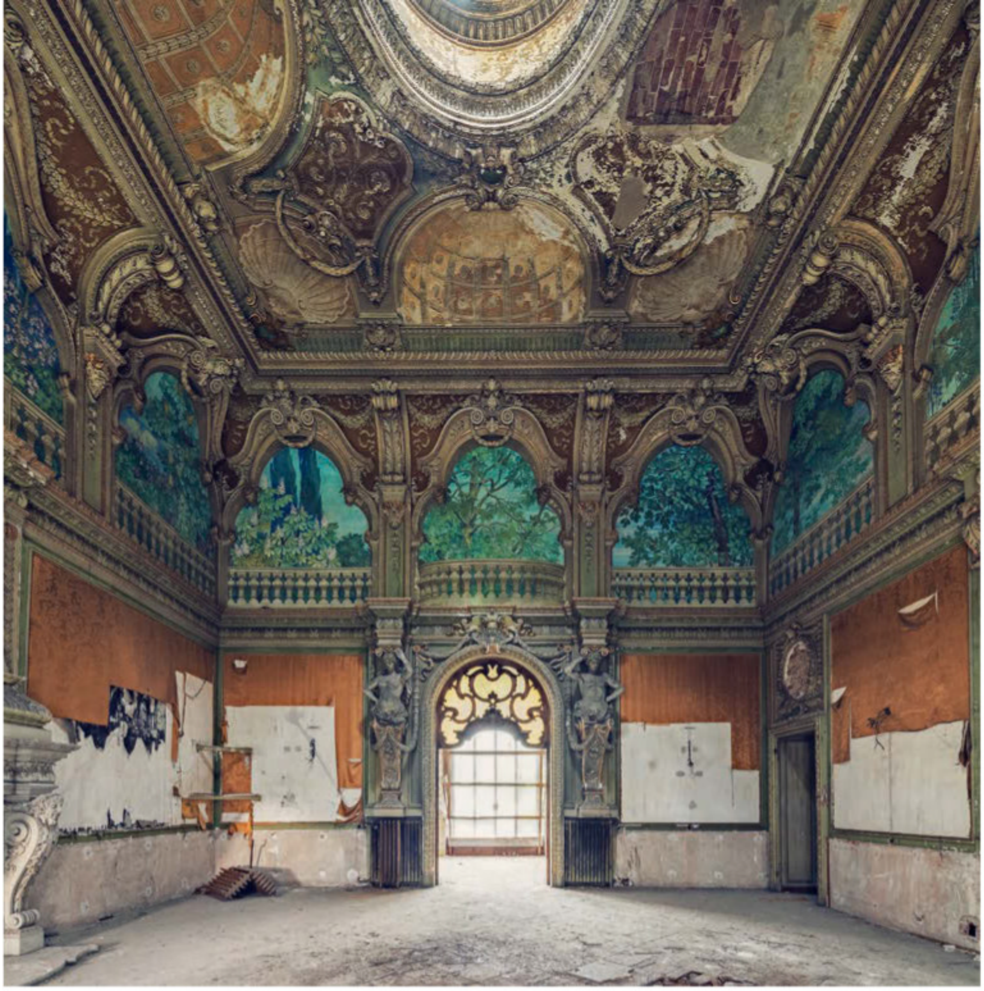
Pergola di Paradiso
Nearing the end of my 2023 trip to Italy, my husband and I attempted this place for the second time and we were so pleased to get in undetected. You see, it's a really easy one, but only if the guy who's decided to squat it isn't in for the day. We got in and luckily I decided to shoot everything fairly quickly and efficiently, just in case. One lens at a time – wideangle, 15mm and 24mm shift. And I'm glad I shot as many angles of this room as I could, as probably 10 minutes into our time there I heard a car pulled up outside and open a gate. I was rather miffed but rather not chance getting caught, so we slipped out the back sharpish and got away undetected – phew!

I've recently heard it's been taken on for redevelopment now, which is always good news. It will be absolutely stunning when it's been restored. It has been abandoned for almost 50 years – it's a small but eye-catching villa with an impressive double staircase to this hallway, with frescoes floor to ceiling on a stunning blue background depicting ancient Tuscan villages. I loved the wrought iron and parrot motifs too. It was like entering a vintage pergola aviary. What a wonderful sight!



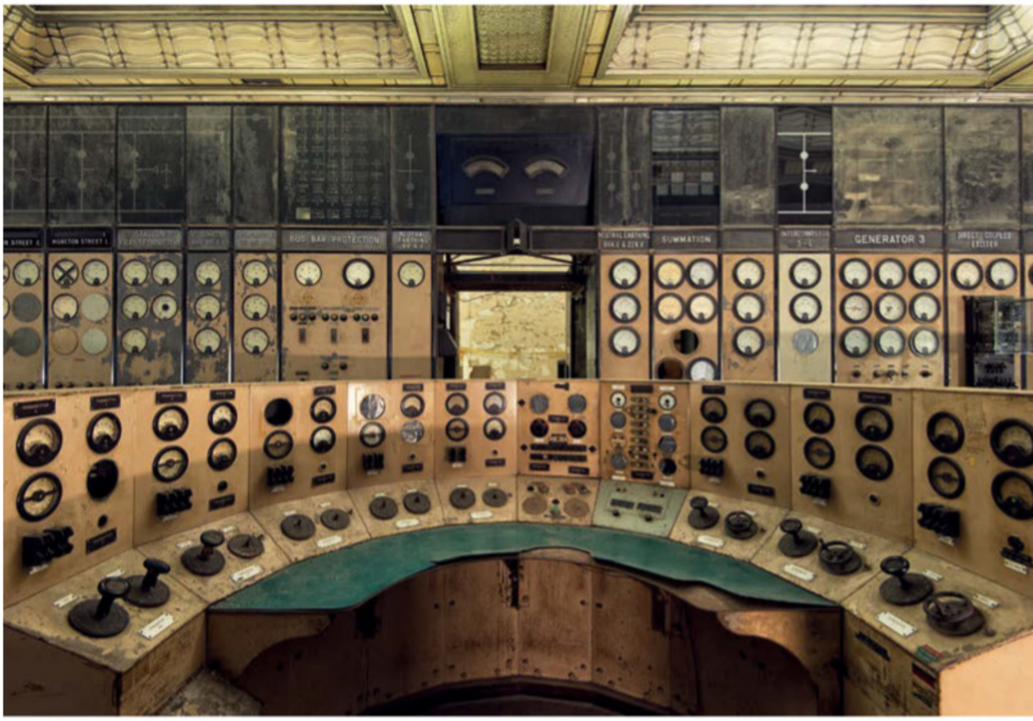


Palazzo: Quadratura I
I was going to shoot this on the first day of my trip but as it was a weekday I thought it may not be the best idea as it would be more busy in the area. It was lucky I decided this as I found out later that part of the palace is used as council offices for the town! It has been under renovation for over 20 years but in the past few years the project has been abandoned. It was completed in the 18th century with avant-garde style architecture forms, connecting to the palace next door. It features a huge clock tower and ornamental motifs typical of the 18th century. There are several grand staircases and every single internal room has been frescoed by three relatives all working together to create these beautiful optical illusion artworks, called Quadratura and di sotto in sù, which means seen from below. Every ceiling is painted in this amazing place and it gave me great pleasure staring at the frescoes and all the details and characters while taking photos here.



Tempestoso

An incredible villa, frescoes and beauty all around. Italian nobility at its finest! I was in awe walking around. The main salon was something else. This was rather awkward to get into and shoot the first time around. The climb up was tiring and slippy. Then when I finally got in, within 30 minutes the skies became black and the light faded fast and I had to call it a day. Bad timing – a monsoon-like downpour hit so I had to slide down the hill on my bum. That would have made a great video, but just the aftermath was filmed, mostly me completely soaking and my backside covered in mud and tree bark, which will never see the light of day. So obviously I went back a year later, and I was rewarded with incredible light and an easier entrance (which was still awkward!)



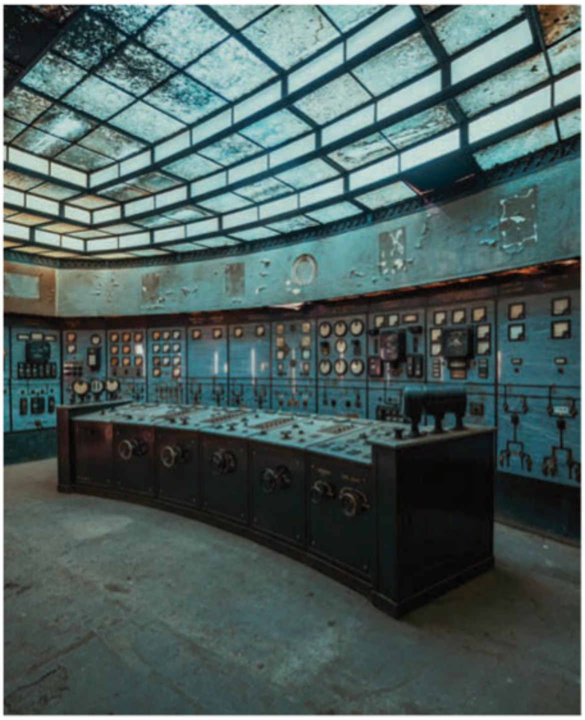
Battersea Power Station: Control Room A

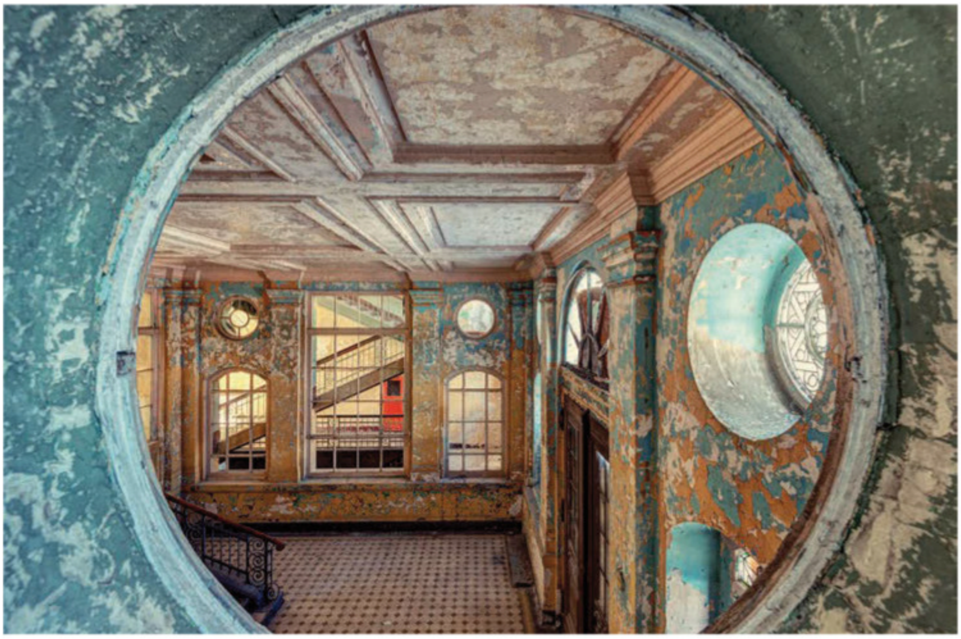
Battersea Power Station was a decommissioned coal-fired power station located on the south bank of the River Thames, in Battersea, an inner-city district of south-west London. It was comprised of two individual power stations, built in two stages in the form of a single building. Battersea A Power Station was built in the 1930s, with Battersea B Power Station to its east in the 1950s. The two stations were built to an identical design, providing the well-known four-chimney layout. The station ceased generating electricity in 1983, but over the past 50 years it has become one of the best-known landmarks in London and is Grade II* listed. The A Station's control room was given many Art Deco fittings by architect Halliday. Italian marble was used in the turbine hall, and polished parquet floors and wrought-iron staircases were used throughout.

The power station and surrounding area has now been regenerated into a new area with shops, residential flats and restaurants. My artwork of the control room was loaned to Battersea Power Station and was exhibited in the Penthouse suites which sit on the roof of B side.

I have been inside the building twice, once in 2010 with my now husband, when we snuck in at midnight and slept overnight in the old show room, before leaving at 6am. I then returned a few years later in 2013 for an official tour while volunteering for Open House London, and I was invited to photograph the control room at a later date when they learnt of my artistic interests.

Statia Voltaj
A very atmospheric 19th-century powerplant. Absolutely loved getting in here with a good friend. We made a special trip to see it. We stayed locally so we were closer to the abandoned place and went out for dinner in a cosy restaurant, which was a historic nod to the past activity of life here. When we were settling down to go to bed, the quiet town turned into a hive of activity with barking dogs in the evening dusk. I did manage to sleep and we crept out at dawn hoping to sneak in here before the sun rose over the valley. Like the epic ninjas we are, we stayed super-discreet until a pack of woofing dogs next door instantly knew we were there. Luckily no humans were awake or even cared, so we slipped in and went through various empty rooms to find a buzzing room full of various panels and then into this stunning control room. What a treat!





Klinik
Klinik was photographed in a sprawling sanatorium, which covered over 300 acres. Abandoned for almost 15 years, this sanatorium was used throughout both world wars. It has been used for a few movie sets and music videos, most probably owing to the great sense of eeriness it possesses, similar to a ghost town, as it is so large. I spent 12 hours in the complex, which is made up of over 50 buildings.

The complex houses several bathing areas on the ground floor, including an enormous domed cathedral-like area containing nothing but a tiny plunge pool in the centre.

Romanesque design features abound – there are many marble columns. Also, it features many circular windows, stained glass details and is full of patterns and geometry.

In this particular building, I crawled through tunnel networks to gain access to the basement, which was the female bath house.

Gina's work is on display at Festival Photo La Gacilly, France, until 5 October 2025.
To keep up to date, see more of her work and purchase prints visit **www.ginasoden.co.uk; Instagram @ginasodenartist**

Gina Soden's top tips for aspiring urbex photographers

The fine-art explorer shares her hard-won advice for those who are just starting out

1 Don't go it alone

'Always explore with others – ideally in threes. If someone gets hurt, one can stay while the other gets help.'

2 Do the research

'I spend hours on Google Earth, looking for collapsed roofs or locations mentioned in old videos and forums – Derelict Places is great and also Oblivion State. Auction and estate listings can reveal abandoned buildings and areas with rich architectural history.'

3 Be ethical

'I've never broken in. I might have moved a thing or two – but I always leave it just as I found it. Never force entry. That's my line.'

4 Protect the location

'I don't name sites or show how I got in. Kids are getting hurt and places are getting trashed. Don't contribute to that.'

5 Prep like a pro

'Dehydration, dead batteries, no signal – it all happens. Take water, charge everything, and know how to get out.'

6 Shoot for the series

'Create cohesive bodies of work. Don't just collect one-offs. A clear narrative adds artistic and commercial value. Ideally sell privately as there's no commission – set a price and stick to it.'

7 Learn your gear inside out

'Bracket exposures, use a tripod, L-plate and mirror-up delay to avoid shake. Understand the limits of your sensor.'

8 Respect the community, but keep your distance

'The scene's evolving – don't get sucked into the bravado, but instead focus on your own vision. Every site has a story. I'm just trying to catch it before it fades.'

Photographers of the world unite(d)

A global celebration of photography, connection and creativity – **Jade Burrell** finds out more

What's the photo that means the most to you? A perfectly timed shot? A technical masterpiece? Or just a simple picture that stirs a powerful memory?

This question lies at the heart of World Photography Day – an annual celebration that invites photographers worldwide to pause, reflect and share on 19 August. This year's theme, Your Favourite Photo, encourages everyone – from seasoned pros to casual phone photographers – to think deeper about the images that matter most to them.

So what's the bigger picture behind the day? What is it really trying to achieve?

World Photography Day isn't just about sharing photos; it's about shifting focus from technical perfection to real storytelling and emotional connection. In a world flooded with flawless images, the campaign asks: Why did I take this photo? What story does it tell?

By valuing personal meaning over pixel-perfect shots, the campaign embraces all kinds of photography – whether a candid street snap or a polished portrait – so long as it resonates. It celebrates the story behind the image, not just the image itself.

The history

Back on 19 August 1839, something remarkable happened: the French government released the patent for the daguerreotype – the first practical photography process – free to the world. It was essentially the first time photography was open-sourced, giving everyone the chance to explore this new visual language. That symbolism sits at the heart of World Photography Day's mission. Just as photography was democratised 186 years ago, they're now working to democratise visual storytelling – making it something everyone can take part in, regardless of skill level or equipment.

'It invites us all to slow down, to look more closely, and to consider not just what we're capturing – but why'

Since then, photography has come a long way. We've moved from heavy glass plates and darkroom chemicals to digital sensors and editing apps. But somewhere along the way, we started focusing more on kit and technique – sometimes forgetting photography's real power: its ability to bring people together through stories that speak across cultures, languages and experiences.

The idea for a dedicated day to celebrate photography was first proposed in 1988 by OP Sharma, a passionate photography teacher from India. After years of persistence and collaboration with photography communities around the world, the first official World Photography Day took place in 1991.

Initially, it was mainly celebrated in India. But by the mid-2000s, it began to gain global traction – especially online. Key figures like Korske Ara, an entrepreneur from Australia, and John Morzen, a producer from North America, helped expand its reach. Today, it's a truly global celebration, with exhibitions, photo walks, workshops and countless photographers – from seasoned professionals to first-time shooters – sharing their favourite images and the stories behind them.

Each year, more people discover the event – sometimes even after 19 August has come and gone. That's why, in 2022, World Photography Day evolved into World Photography Week, running from 12 to 26 August. It gives more time for reflection, sharing and community participation.

But this celebration goes deeper than just posting a nice picture online. It highlights photography's role in documenting history, expressing identity, exploring creativity and building empathy. It invites us all to slow down, to look more closely, and to consider not just what we're capturing – but why.

Whether you're snapping a quiet moment on your street, framing a portrait of someone you love, or capturing life on a vintage film camera, World Photography Day is about connecting through what matters most: the story behind the image, and the feeling it carries.

The real goals

At its core, World Photography Day aims to foster storytelling that transcends borders. The organisers promote cross-cultural appreciation, using photography as a universal language to bridge geographic and cultural divides – so a powerful image from rural Bangladesh can resonate with someone in downtown Manchester in ways words might not.

They also champion mindful photography, encouraging people to pause and consider the story they want to tell before pressing the shutter. It's a gentle pushback against the digital age's tendency toward quantity over quality.

Perhaps most importantly, the campaign seeks to make photography accessible and legitimate for everyone – not just professionals or fine-art photographers. By celebrating personal meaning over technical skill, it affirms that every photographer has a valid voice worth sharing.

To support this inclusive philosophy, the organisers keep barriers low: no expensive gear or darkroom expertise is required – just curiosity, intention, and willingness to share your view of the world. This counters photography's growing obsession with equipment and complex editing, proving that a simple setup and authentic perspective can create meaningful work.

The #WorldPhotographyDay hashtag and the recently launched World Photography Week website serve as platforms for connection rather than competition. Participants can share images, read others' stories, and discover perspectives beyond their usual circles. All photos are showcased on this site, ensuring every voice is seen and heard.

Ultimately, World Photography Day is a global celebration of storytelling through images – an invitation for people everywhere to share their unique stories and cultures, connecting us all through the universal language of photography.

The appeal

In a culture obsessed with gear reviews, tutorials, and pixel-perfect results, there's something refreshingly subversive about a campaign that says: 'Just share one photo that means something to you, and tell us why.'

It strips photography back to its documentary and emotional essentials – not as a technical exercise or commercial pursuit, but as a way to connect through shared human experience. For amateur photographers who sometimes feel overshadowed by professionals, this message is especially powerful.

The campaign suggests your photo of your grandmother's hands, your local high street during lockdown, or a perfect moment at your child's sports day holds just as much documentary and emotional value as award-winning photojournalism – if shared with genuine intention.

World Photography Day boldly claims photography's real value lies not in technical achievement but in its power to document, preserve, and share human experience. Whether capturing social movements with pro gear, family life with a phone, or landscapes on vintage film, every thoughtfully made photo has value when shared with purpose.

The lasting question

Ultimately, World Photography Day asks what we truly value in photography. Is it technical perfection, expensive equipment, and professional validation? Or is it photography's unique ability to freeze moments, preserve memories, and share perspectives across the human experience?

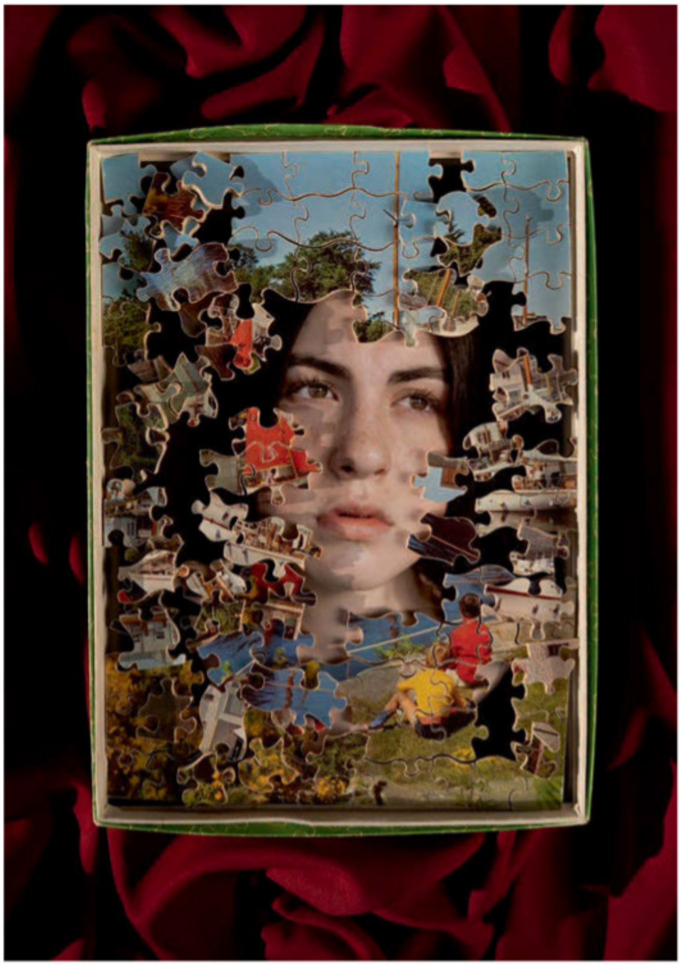
This 19 August, before worrying about sharpness or exposure, pause and ask: What story does this image tell? That question alone might change how you think about every photo you make.

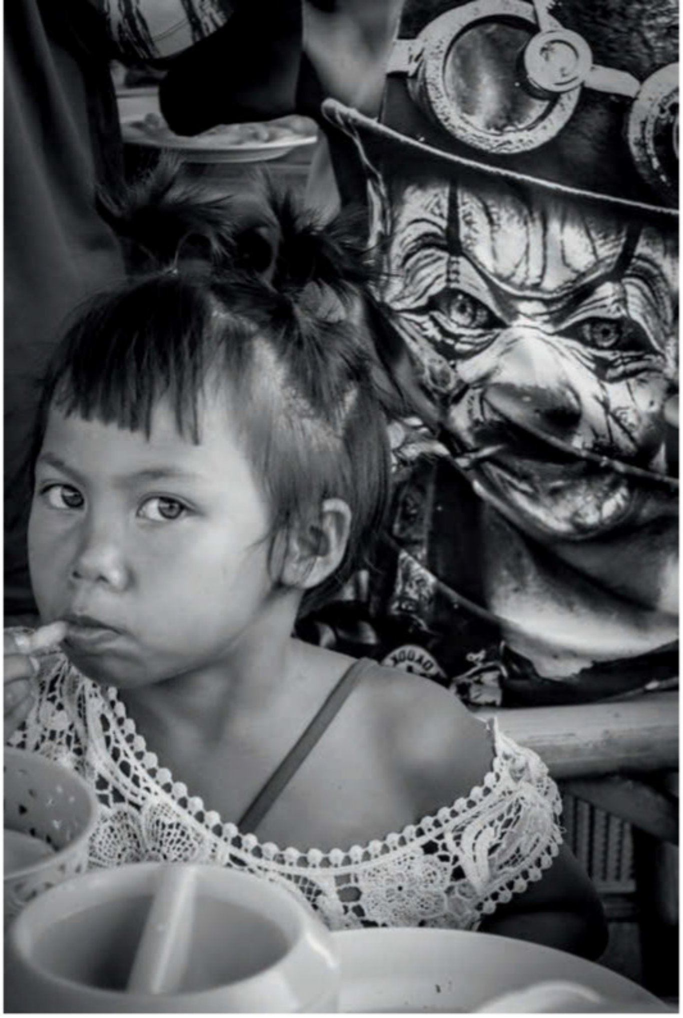
Jade Burrell

This photo was my first exhibited image – at The Photography Show, when it was runner-up in a competition. Just seeing it on display and how much people loved it makes it really special to me. It's still my favourite and most talked about, three years later.

Mark Phillips

This was taken while I was visiting family at the seaside and it was a laughing point as the wind knocked over the iron giant figure multiple times. Also, because I wanted to mix two of my favourite movies, *The Iron Giant* and *Star Wars*, the two models fit pretty well scale-wise, which adds to making it almost believable.



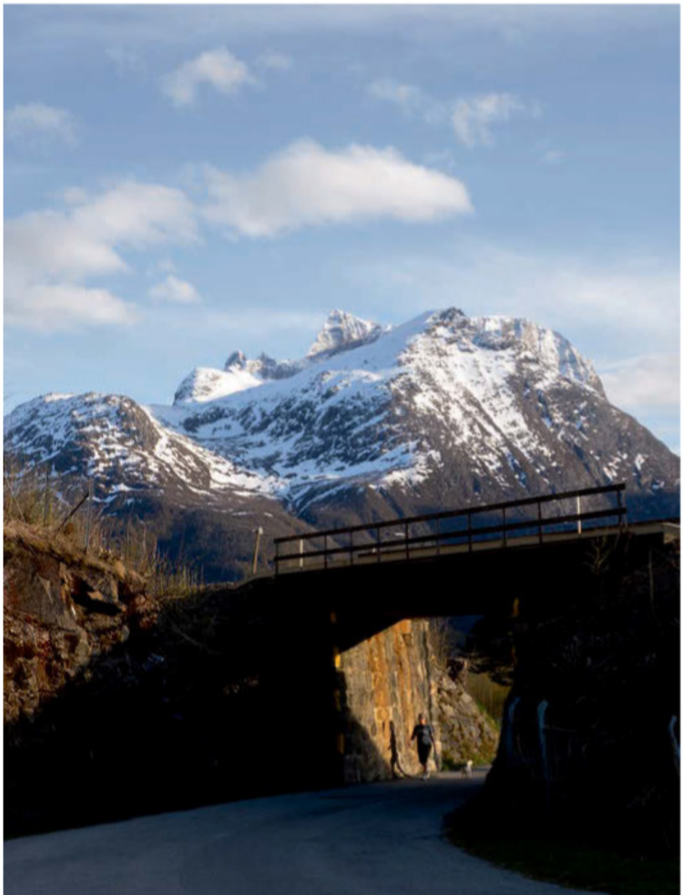


Marta Szczesniak

I would like to share with you my favourite photo, which is a girl from Thailand. I was there with my friends, who were giving meals to homeless kids. My friend asked me to bring my camera with me, and the pictures came out really well. This one showed the love she's got inside her.

Clair Robins

This shot resonates with me because the image is partly broken and partly complete, and reflects the fractured mind developing from a teenager…!

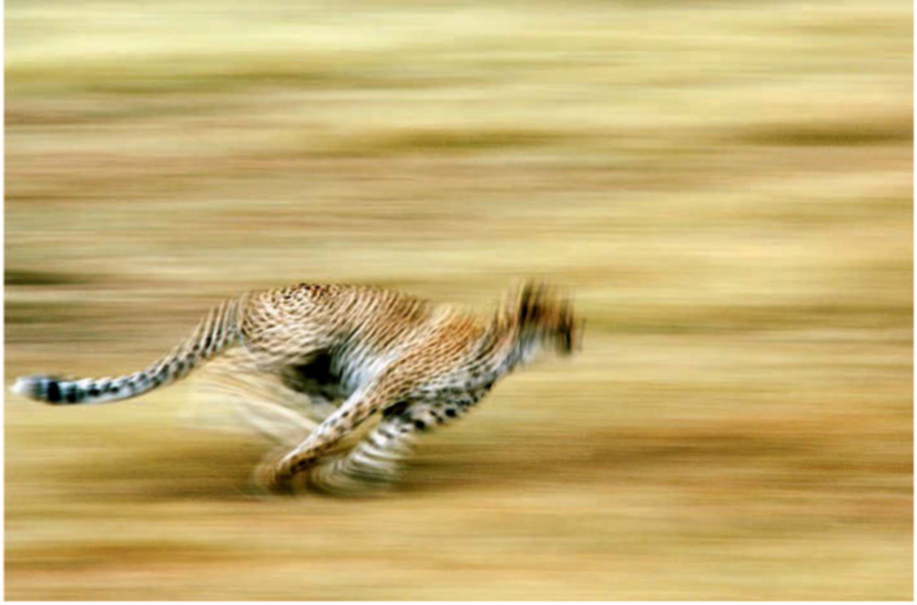


James Bevan

Åndalsnes, Norway. Looking at Store Trolltinden I can remember where I was, who I was with and what I felt at the time. It was also just a very cool place to be, and the photo kind of encapsulates a lot of that. There was also a lot of luck involved, and its one of the first photos I've taken where I'm proud to say it's mine.

Paul Joynson-Hicks

Running cheetah I love this as it was a totally intentional image. I wanted to create something illustrating the energy and movement in a photograph, which isn't always easy. It was taken right at the beginning of my very difficult transition from film to digital, so I feel very pleased with the effect!



ALL THREE PICTURES ON THIS PAGE © PAUL JOYNSON-HICKS

Esau in Amboseli This is one of my favourite images as I feel it represents so many characteristics of the magnificent elephant: strength, power and beauty. I was lying on the ground in front of him and he could see me clearly (despite his poor eyesight) as I was so close. I was talking to him, so he knew I was there, and yet he wasn't bothered by me at all, the dust from his feeding was covering me. It's a photograph that represents a great experience as well as an impactful one.

Leaping Giza This I love for so many reasons… Firstly, wow! It's a black leopard and that in itself is an extraordinary thing to see. I saw her in Laikipia, Kenya. Secondly, seeing her jumping across a river stone to stone is another mad scene to witness and finally being able to actually capture it was incredible. I was so chuffed with the image; the light was a little flat, so I created a black & white from it so she really pings. Also, you can identify it as her immediately as she has a kink in her tail.

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The lens is capable of recording plenty of detail, especially at the wide end of the zoom
Fujifilm X-T5, 70mm, 1/110sec at f/11, ISO 125

Fujifilm XF 70-300mm F4-5.6 R LM OIS

Fujifilm's mid-range telephoto zoom is compact and affordable yet gives plenty of reach, says **Andy Westlake**

The Fujifilm XF 70-300mm F4-5.6 R LM OIS WR is a mid-range telephoto zoom for X-system cameras, offering a 105-450mm equivalent zoom range at a relatively affordable price of £729. As all those initials indicate, it's pretty feature-packed, with an aperture ring, linear motor for autofocus, optical image stabilisation, and weather-resistant build.

Released back at the start of 2021, the 70-300mm sits in Fujifilm's range above the older XF 55-200mm F3.5-4.8 R LM OIS, which gives an 83-300mm equivalent range but lacks weather-sealing. The next step up is the much larger, heavier and more expensive XF 100-400mm F4.5-5.6 R LM OIS WR. There aren't really any direct third-party alternatives; Sigma offers an excellent 100-400mm for not much more money, but again, it's much less portable. Sigma also makes a rather nice 16-300mm superzoom, and Tamron an 18-300mm, but that's a rather different kind of lens.

One big attraction of the 70-300mm lies with how well it fits into Fujifilm's lens range. Match it up with the XF 10-24mm F4 R OIS WR and XF 16-80mm F4 R OIS WR, and you get a combined 15-450mm equivalent range at an overall weight of well under 1.5kg. To me, that's a pretty compelling combination for everyday photography. What's more, it's compatible with Fujifilm's XF teleconverters if you need even more reach. Let's take a closer look at what it offers.

18
60
GOLDEN ARROW

Optical quality holds up very well at the telephoto end
Fujifilm X-T5, 300mm, 1/500sec at f/5.6, ISO 800

Features

Optically, the lens is constructed using 17 elements in 12 groups, including one aspherical element and two made from extra-low dispersion (ED) glass, to maintain cross-frame sharpness and suppress chromatic aberration. It employs a 9-blade aperture diaphragm that stops down to f/22. Built-in optical stabilisation promises 5.5 stops of shake reduction, and works in concert with cameras that have in-body stabilisation.

Fujifilm has included a linear motor for fast, silent autofocus. The minimum focus distance is 83cm, which gives a very useful 0.33x magnification at 300mm. That's equivalent to 0.5x on full-frame, meaning you can fill the frame with subjects as small as 72x48mm.

You get dust- and weather-resistant construction, and the lens should work in temperatures as low as -10°C. A deep bowl-shaped hood is supplied and reverses snugly for transport. Filter users are accommodated by a 67mm thread.

As previously mentioned, the 70-300mm is compatible with Fujifilm's XF teleconverters, and without sacrificing phase-detection autofocus. When used with the Fujiinon XF 2.0x TC WR, you get a 140-600mm f/8-11 combination (equivalent to 210-900mm). Perhaps more realistically, it gives a 100-420mm f/5.6-8 lens with the Fujiinon XF 1.4x TC WR (300-630mm equivalent).

This is a great lens for shooting close-ups
Fujifilm X-T5, 300mm, 1/450sec at f/5.6, ISO 1250

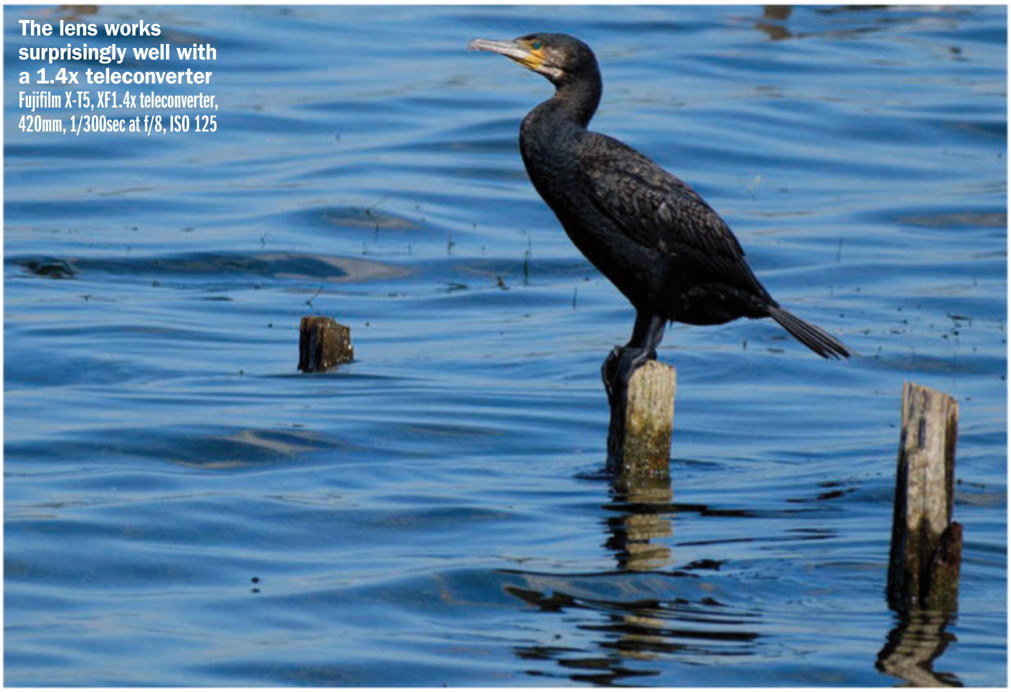
Build and handling

Design-wise, the Fujifilm XF 70-300mm is a close match to Fujifilm's other mid-range zooms. You get a notably broad zoom ring in the centre of the barrel, which rotates through a shade less than 90° to get from one end of the range to the other. A sliding switch locks the lens at 70mm for transport, but unusually (and usefully) it can be disengaged by a firm twist of the zoom ring.

There's an aperture ring placed close to the camera body, in a position that's consistent with all of Fujifilm's other 'R' lenses. As this is a variable-aperture zoom, this control takes the form of a continuously rotating dial with no markings. It operates in clicked mode only – there's no option to set it to smooth rotation. A small switch on the side of the barrel sets aperture control to A, allowing the use of shutter priority or program modes.

A smoothly rotating manual-focus ring is at the front, with a slim silver ring behind it offering a touch of understated styling. The only other external control is a small distance limiter switch, which gives the option of either focusing through the full range, or limiting the minimum focus to 5m to minimise hunting with distant subjects.

As for size, the lens measures 75mm in diameter and 132.5mm in length, while weighing 580g. That's notably small and light for a 70-300mm zoom. It extends on zooming in to 300mm by exactly 7cm. I've mostly used the lens with the SLR-shaped Fujifilm X-T5, on which it's a particularly good match. But I also used it with the small rangefinder-style X-E5 with no problem at all.



The lens works surprisingly well with a 1.4x teleconverter
Fujifilm X-T5, XF1.4x teleconverter, 420mm, 1/300sec at f/8, ISO 125

Autofocus

Thanks to the use of a linear motor to drive the focus group, the XF 70-300mm is a strong performer when it comes to autofocus. Focusing is essentially silent and pretty rapid, too, especially in good light. I've also found it to be consistently accurate and work well with the subject-detection systems on Fujifilm's latest cameras. It locks onto moving subjects surprisingly quickly and tracks focus effectively.

Autofocus continues to work quite well with the 1.4x teleconverter, although it does slow down noticeably. Overall, the XF 70-300mm may not quite be a match for Fujifilm's top-end 'red badge' lenses such as the XF 100-400mm F4.5-5.6 for focusing speed, but it's closer than you might think.

Performance

So how about the images you get from the 70-300mm? I have to say, I've been very happy with the results. In optimal conditions, it delivers strong levels of detail right across the frame, even on the X-T5's 40MP sensor. Unsurprisingly it's at its strongest at shorter focal lengths, and while it's by no means weak at 300mm, it does benefit from stopping down.

Other optical flaws are notable by their absence. There's no real colour fringing from chromatic aberration, and no visible distortion, with straight lines being drawn correctly. Vignetting is also very low. Some of this is due to software correction in the camera or raw converter, but it's the final result that counts – not how you get there.

This is, though, a lens where the overall sharpness will often be limited by other factors. In real-world use, the inherently shallow depth of field of a lens this long means a lot of the frame will be out of focus, even at small apertures. Also, if you shoot over long distances, heat haze and atmospheric distortion will reduce contrast and fine detail too.

As with all telephotos with a relatively modest aperture, you'll also often find yourself using high ISOs when photographing such things as wildlife. Select a fast shutter speed to minimise blurring from subject movement, and you can rapidly find yourself at ISO 1600 or higher, even in daylight. So it pays to learn how to use all the post-processing tools at your disposal to get the best results, including such things as sharpening, detail and clarity sliders, and AI denoising.

With its compact dimensions, this is a lens that naturally lends itself to hand-held use. This means that with static subjects with which you can use slow shutter speeds, exploiting the optical stabilisation can be invaluable, to keep ISOs as low as possible. Here I've been impressed by its capabilities. At 300mm, I've been able to get reliably sharp images at shutter speeds as low as 1/60sec.

Another area where the XF 70-300mm shines lies is with close-up shooting. It maintains sharpness very well at close distances, even when shot wide open at 300mm. It also delivers lovely background blur, allowing you to show your subjects in isolation, with clutter simply dissolving away.

The lens is also well behaved when shooting into the light, with minimal ghosting and no obvious loss of contrast. That's something I find invaluable in a telephoto zoom, which I will often use for sunrise or sunsets.

I've also found the lens more useful than I was expecting with the 1.4x teleconverter. It's a handy combination for shooting wildlife without having to carry a huge lens. Images are slightly soft if you shoot wide open, though, so I'd recommend closing down a stop to f/11 when possible.

Verdict

I HAVE to say, I'm a big fan of the Fujifilm XF 70-300mm F4-5.6 R LM OIS WR. Its fine optics, fast autofocus, effective stabilisation, weather-resistant build and excellent close-up capability together make for a really useful package – especially given its portability. The fact that you can use it with the 1.4x teleconverter adds another string to its bow.

Thanks to its compact size and light weight, this is also a lens that handles perfectly well on smaller X system cameras. That stands in contrast to its much larger siblings, such as the XF 100-400mm F4.5-5.6 and XF 150-600mm F5.6-8, which work best on the firm's XH models, with their large handgrips. It also forms a really nice trio with the 16-80mm F4 and 10-24mm F4.

There seems to be an attitude that 70-300mm telezooms are somehow low-grade optics, and serious photographers should get a 100-400mm instead. But that simply isn't the case here. Personally, I'd much rather have a more portable lens that I can easily carry around all day without worrying about the weight. Indeed, getting this kind of reach in a lens this small is a serious attraction of using a crop-sensor camera. If you're a Fujifilm user who'd like serious telephoto reach without lugging around a much larger 100-400mm zoom, it's an easy recommendation.

Data file

Price £729
Filter diameter 67mm
Lens elements 17
Groups 12
Diaphragm blades 9 (rounded)
Aperture f/4-5.6–f/22
Minimum focus 0.83m
Length 132.5mm
Diameter 75mm
Weight 580g
Lens mount Fujifilm X
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With a standard reflector dish you can expect f/32 at two metres at ISO 100, which means small apertures are possible even with lots of diffusion.

400 full power bursts

The 3000mAh battery allows 400 full power flashes per charge, and you'll likely not need full power all the time.

Dual control panel display

The new twin screen display makes reading the settings, and adjusting them, very much easier.

Neewer Q6

This unusually shaped flash combines stacks of power and decent battery life in a very practical design. **Damien Demolder** tries it out

At a glance

£750

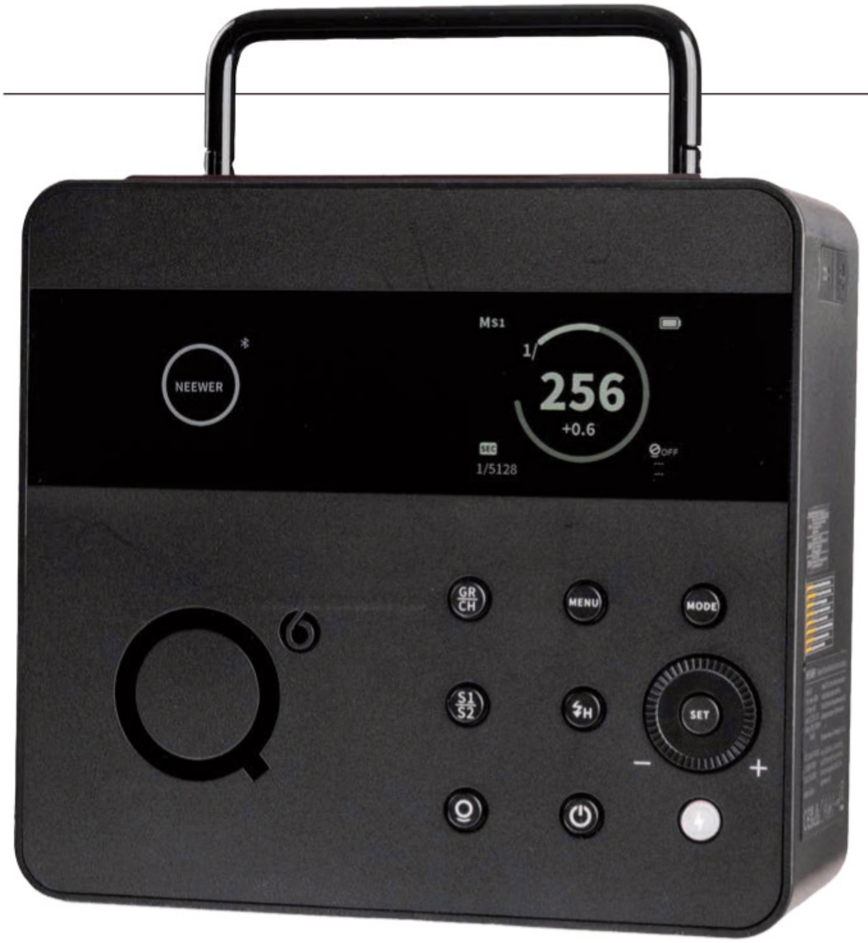
- Battery powered, with dummy battery option
- 600Ws
- TTL control for Canon/Nikon/Sony
- 30W bi-colour modelling light
- Wireless and app control
- uk.neewer.com

There are two headline characteristics in a flash unit that I really value – power and portability, so battery-operated 600W units like the Neewer Q6 get my attention straight away. Of course there are many other elements that need to be seen to, and barriers to be overcome, but for mega-bright bursts and the chance to shoot outside without a mains cable I'm prepared to be generous. I was brought up on AA battery-operated manual flash units that had to be cabled together, adapted or customised, so today's sleek operators feel very luxurious. This Neewer Q6 is a development of the excellent Q4 we reviewed in our 8 April 2025 issue, but it isn't just the power that has been upgraded in this new version.

Features

That the Neewer Q6 has a 600Ws output isn't its only new feature, but it is worth sitting for a moment to understand what 600Ws means. It is powerful, and as such puts out a whole lot of light. I measured f/64 at 1m with an ISO of 100 – Ansel Adams would approve, though his subjects were rarely 1m from the light source. I know it's obvious, but f/64 at 1m translates to f/32 at 2m, f/16 at 4m, and f/8 at 8m. While we mightn't all need f/64 very often, or indeed have lenses that offer an f/64 aperture, f/16 at 4m means we can overpower the sun outside on a bright day even with the light quite a distance from the subject.

These measurements were made with a basic reflector dish, but the power also means we can get small aperture readings more readily when shooting through layers of diffuser, when bouncing off a ceiling, a wall or the inside of a white brolly, and when the light has to pass through a coloured gel. It also means fewer pops when trying to build the light up in a dark studio to get a really small aperture for a



Neewer has used a new, clearer two-part status display

still life. And of course you don't have to use full power all the time – the 1/512th power setting allows us to shoot at f/1.4 with the light at 1m. So the range of options this amount of power, and the incremental adjustments, allows is really very useful.

By default increments are set to 1/3 stop, but in the menu system of the QPro hotshoe controller we can switch that to 1/10 step settings. If you already have a QPro controller you'll need new firmware to access the 1/512th setting remotely, but it can also be triggered manually, via the app, or when the Q6 is acting as a light-triggered slave.

As mentioned above, the Q6 can be triggered wirelessly using the Neewer QPro hotshoe controller. TTL metering is also available using dedicated QPro units for Canon, Nikon, Sony and Fujifilm systems, while users of other camera brands can operate in Manual mode – I used the Nikon controller on Panasonic Lumix cameras for the majority of this test. The Neewer app will also allow the flash to be controlled and triggered – though not synchronised with a normal shutter speed. And other Neewer hotshoe flash units can be used to control and trigger the Q6.

We have five groups to play with, and we have a choice of 32 channels over which to do it. The system is compatible with the Godox 2.4G X flash system too, and will respond to Xpro X3/X2 transmitters, as well as the Sekonic L-858D light meter. I'm pleased too that the Q6 can be triggered optically as well, so any flash unit of any age or brand can be used alongside this one and make it fire at the same time.

The HSS mode allows shutter speeds as short as 1/8000sec, we can enjoy front and rear shutter synchronisation, and the built-in 3000mAh battery is said to be good for 400 full power flashes. The Q6 also includes a 30W modelling light with a colour temperature we can vary between 2700K and 6500K, and of course the accessory mount is for Bowens S-type modifiers. It comes with a light-stand adapter that has a hole for a brolly, a small soft-light reflector dish, a charger and a case to hold it all.

Handling

There are a few new design features Neewer has added to the Q6 that weren't included in the Q4. The most obvious of these is the two-panel display on the back of the unit. Much brighter, more responsive, clearer and larger, the new dual screen display is a whole lot easier to use and much more convenient. Although pretty much the same information is displayed it is posted across two screens in the Q6, is in colour and uses an always-on display that doesn't go to sleep, so it is just easier to read. It is a dramatic improvement, and this solution fixes the shortcomings of the previous model. As before, a nice touch sees the flash duration displayed on screen for each power setting we chose.

The menu of the Q6 is also redesigned. The new design gives us a couple of new options and breaks down some of the options from the previous system into parts to make them quicker to access. The new style, with white text on a black background, is much more contrasty, can be seen easier and is more efficient to deal with.

Another significant change is that the top handle now has a hinge – it can be folded down for storage so the light doesn't have to take up more space than is necessary.

It makes sense that this more powerful light should be bigger than the 400W model that came before it. The height and width of the lights are much the same, but the Q6 is about a third thicker from front to back. This difference I suppose allows for more cooling as well as a thicker, slightly more powerful battery – so the batteries are not switchable between the different flash units. A nice touch is the new four-light indicator on the side of the battery that indicates the charge at the press of a button, without turning the flash on.

Power to the Q6 comes only from the battery, which can be charged inside or outside the

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The Q6 has enough power to provide fill-flash in bright sunlight

The Q6 flash with its reflector fitted, light stand adapter, and carry case

body of the flash unit, but the charger won't charge the battery while it is in use. There will be a dummy battery so that the Q6 can be powered from the mains, but it isn't available yet. The unit for the Q4 costs £110, so we should expect to pay about the same for the one for the Q6.

The extra size and power brings a bit of extra weight with it, so the Q6 comes in at 3kg instead of 2.2kg. It measures 195x185x170mm.

Performance

I've already spilled the beans on how powerful this light is and what that means in aperture/distance values, as I wasn't able to contain myself. So I guess this section will need to be about how consistent the flash is and how well it can keep up.

I thought a good test would be to take it to an outdoor event in the middle of the day in very bright sunshine. I was shooting an awards presentation and hadn't had a say in where the stage was set up – consequently those on the stage were lit from the side with full sunshine. I was some way from the stage with the Q6 right next to me, and was surprised/disappointed I only needed ¼ power to fill in the shadows on faces at f/8 and ISO 100. For a different type of shot I switched to f/11 and ½ power, and for some others, where I was using a long lens to shoot shaded people standing on the covered bed of an articulated lorry, I used full power and f/5.6. I shot well over 200 images in the blistering heat and found the flash was more than capable of keeping up. The output remained consistent throughout and it just kept going.

> **'I shot well over 200 images in the blistering heat and found the flash was more than capable of keeping up'**

I had been slightly concerned that one battery wouldn't be enough, and had taken spare flash units to stand in when the Q6 died – but it didn't, and in fact the battery was hardly troubled by the outing and didn't need recharging when I got back. I used it again without recharging, on full power this time, on a rainy day when I needed the effect of glorious sunshine streaming through a newly fitted set of window shutters. I shot a lot on this occasion too, and only plugged the battery in when I came to write about how to charge it a few paragraphs ago. So I'd had well over 400 pops – mostly not at full power – and the battery wasn't even half empty.

It's worth noting that Neewer says the colour temperature of the Q6 flash light is 5700K, as most cameras will offer a different temperature by default when White Balance is set to Flash mode. My Lumix cameras think Flash should be 5950K, but adjusting to 5700K makes a surprisingly significant difference – and makes colour correcting a lot simpler. The Q6 has a particular mode if you need to maintain accurate colour temperatures, which allows us the same power but with a slightly longer flash duration.

The 30W modelling light is only useful on indoor duties for its principal calling of showing us where the light will fall, as it is no real match for the range of conditions in which the flash can operate and shine – the modelling light offers only 5% of the flash's output. It is still useful though in some situations, and is certainly bright enough to shoot with on its own when indoors, in lower light conditions or in close quarters. It needs diffusing though, as otherwise, its distribution isn't very even.

Verdict

Amateur Photographer Testbench GOLD ★★★★★

HAVING reviewed the Neewer Q4 not so long ago, I had rather expected this Q6 to be more of the same but with smaller apertures. It is to an extent, but the new features and particularly the new dual display, have altered the handling a great deal, and make shooting with this more powerful model a much smoother and more enjoyable experience. I have found this flash unit reliable, consistent and persistent to the point that I look forward to using it and have been actively looking for reasons to get it out. It works really nicely alongside the Q4 and the Q200, and controlling them all together is simple with the QPro hotshoe trigger. It's very slightly annoying that the fittings for the light stand adapters are all a little bit different so, as very good as they are, you need to keep them separate – the Q4 model has a different locating pin system to the Q6 and the Q200. It isn't the end of the world, but it feels a little uncoordinated.

In all though this is an excellent flash head that offers us lots of options, massive flexibility, loads of light, and at a price that is better than reasonable.

For and against

+ Very powerful flash
+ Great battery life
+ Practical design
+ Good price for the power
− A little bit heavy perhaps

Four small LEDs indicate the battery status at the touch of a button

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Canon EOS R5

We revisit Canon's first premium mirrorless camera that's five years old, but remains a trusty workhorse

Canon's first mirrorless camera, the EOS R, proved to be quite capable, but it wasn't the full package. The EOS R5 that arrived alongside the EOS R6 presented far superior ergonomics and was designed to fully exploit the full potential of Canon's exquisite RF-mount lenses. Centred around a 45MP Dual Pixel CMOS sensor, giving users an ISO range of 100-51,200 (expandable to 50-102,400), it shoots up to 12fps using its mechanical shutter, or 20fps using its electronic shutter. Standout features include highly effective in-body image stabilisation (IBIS), a very sophisticated 5,940-point autofocus system, broadcast quality video with the possibility of shooting in 8K, and built-in Wi-Fi and Bluetooth. To round it all off, it's equipped with a 5.76m-dot electronic viewfinder and 3.2in, 2.1m-dot articulated touchscreen.

What we said

- 'The sensor and effective IBIS system deliver images of exquisite quality'
- 'A multi-controller, dual card slots and rear thumb dial are what EOS 5D owners expect'
- 'We wouldn't be reluctant to shoot at ISO 12,800'
- 'It's a remarkably accomplished stills camera, but does have a susceptibility to overheating when filming lengthy 8K and 4K 120p video'

What to pay

The R5 initially cost £4,199, but over the years we've seen the price drop to the point where it can now be bought new for £2,879. You can pick up a used example in like-new condition for £2,399, with excellent condition examples fetching around £2,299 with a shutter count under 10k. Those in 'good' used cosmetic condition are currently being sold for around £2,000.

How it fares today

The EOS R5 continues to serve many enthusiasts and pros well today, but technology has progressed. The newer EOS R5 Mark II features more advanced autofocus algorithms, improving detection and tracking, as well as adding Eye Control AF. The Mark II also shoots in 8K at up to 60fps, with the option to record full size 8K 16:9 JPEG images at the same time.

New alternatives

Many of the EOS R5 Mark II's improvements are centred around its DIGIC accelerator processor, enabling superior autofocus, faster video shooting and generally more responsive operation. A built-in heat dissipation pathway overcomes the R5's video overheating. It can do almost anything that the most demanding of users need, but it will set you back £4,499.

See over to find out what Canon EOS R5 owners have to say

Amateur Photographer Testbench Recommended ★★★★½

The EOS R5 can record up to 180 uncompressed raw files at 20fps. There are two card slots, one UHS-II SD and the other CFexpress

Autofocus works with maximum apertures as small as f/22. This allows the use of teleconverters with relatively small-aperture lenses, including compact super-telephotos like the RF 600mm F11 IS STM, RF 800mm F11 IS STM and the RF 200-800mm F6.3-9 IS USM

At a glance

£1,989-£2,399
body only

- 45MP full-frame CMOS sensor
- ISO 50-102,400 (extended)
- 20fps continuous autofocus
- Twin card slot (CF express Type B and SD)
- 738g (body only)

For and against

- + Stunning electronic viewfinder performance
- + Impressive video specification
- + Canon EF lenses can be used via EF-EOS R adapter
- + Wonderful stills performance
- − High-resolution video generates heat
- − CFexpress cards are expensive
- − Rather power-hungry
- − Expensive RF-mount lenses

What the owners think

Three Canon EOS R5 users give their verdict

Francis So

Francis uses the EOS R5 for travel and landscapes
Canon EOS R5, RF 24-70mm F2.8, 1/400sec at f/8, ISO 100

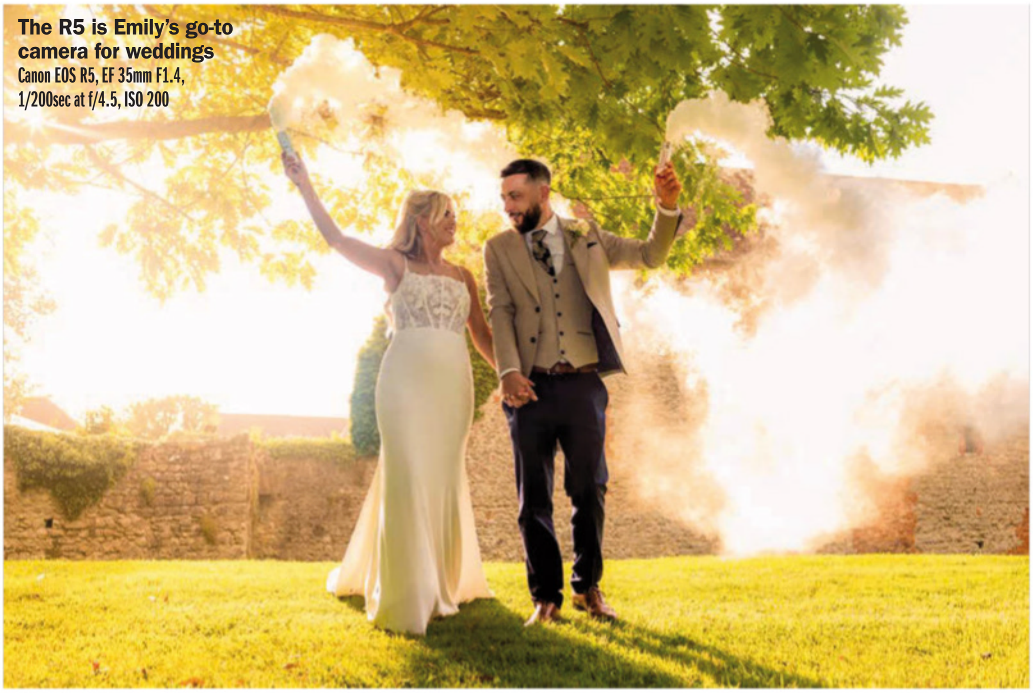
I used the Canon EOS R5 as my primary camera from 2020 to 2024. It's been a versatile tool for my daily photography, landscape photos, capturing portraits of my daughter, and documenting my travels. For my landscape photography, especially in destinations like Iceland and Italy, the high-resolution sensor is invaluable, offering exceptional detail and cropping flexibility. The 8-stop in-body image stabilisation (with RF lenses) also provides significant mobility, particularly when using long-range lenses.

The EOS R5's focus system excels in portrait photography with its eye-detection feature, ensuring sharp focus. While it may not be ideal for very fast-moving subjects like wildlife or sports, it's more than enough for capturing my five-year-old daughter, achieving near-perfect focus photos even when she's running. Ultimately, I'm very pleased with my time using the EOS R5. While I've since upgraded to the R5 Mark II for wildlife and sports photography, I still retain my original R5 as my reliable backup. **See more of Francis's images on Instagram @fransophoto**

For and against

- ✚ Versatility for a wide range of subjects
- ✚ Eye-detection functionality
- ✚ Effectiveness of in-body image stabilisation
- ━ Not perfect for very fast-moving subjects

Emily Dews


The R5 is Emily's go-to camera for weddings
Canon EOS R5, EF 35mm F1.4, 1/200sec at f/4.5, ISO 200

The Canon EOS R5 is hands-down the best camera I've ever owned. I use it for everything – weddings, studio portraits, dogs, birds in flight, and even the occasional kingfisher if I'm lucky! Whatever the setting, it delivers beautiful detail, fast focus, and colours that really sing.

The autofocus and subject tracking are incredible – especially for movement. Whether it's a bride walking down the aisle or a bird mid-flight, the R5 keeps up without missing a beat. Its low-light performance has also blown me away. I shoot a lot around sunset or in shaded woodland and the results are consistently sharp and clean, even at higher ISOs. I use it for video too – the 4K quality is stunning and the stabilisation means I can film smooth clips on the go with ease. If I had to pick a downside, it's that it doesn't take my old CompactFlash cards… purely because I've got loads! But that's a small price to pay for a camera that does so much, so well. **See more of Emily's pictures @emilydewsphotography**

For and against

- ✚ Performance at higher ISO settings
- ━ Doesn't take CompactFlash cards

This shot showcases great colour and impressive dynamic range
Canon EOS R5, RF 24-70mm F2.8, 1/125sec at f/8, ISO 100

Pietro Pani

Pietro loves the stunning image quality from the 45MP sensor
Canon EOS R5, RF 24-70mm F2.8, 1/100sec at f/11, ISO 100

The Canon EOS R5 is an exceptional mirrorless camera that truly bridges the gap between professional photography and high-end video capabilities. What I particularly love about it is the stunning image quality from its 45MP full-frame sensor – sharp details, beautiful dynamic range, and excellent low-light performance. The in-body image stabilisation is a game-changer, especially when shooting hand-held in tricky conditions.

Autofocus is incredibly fast and accurate, with eye-tracking that feels almost magical for both humans and animals. On the video side, the ability to shoot 8K raw and 4K at 120fps is impressive, though honestly more than most users need. However, that's where my main criticism comes in – the overheating issues during extended video recording can be frustrating and limit its practicality for serious filmmakers. Overall, though, the R5 is a powerhouse for stills and short-form video. **Pietro can be followed on Instagram @peter_pani_photography_**

For and against

- ✚ Impressive dynamic range
- ▬ Overheating issues in video mode

3 Legged Thing Airhed Vision

This smooth pan-and-tilt head has a trick up its sleeve, as **Andy Westlake** finds out

● £149.99 ● 3leggedthing.com

The Airhed Vision is a pan-and-tilt head that's primarily designed for video. However, heads of this type are also very useful for shooting with telephoto lenses. It's essentially a slightly larger and heavier upgrade to the firm's AirHed Trinity, but now its camera clamp can be rotated through 90°. This allows it to accept cameras fitted with cages or L-brackets, which facilitates switching between horizontal and vertical shooting.

In most respects, this head has a conventional design. It has a panning base that rotates extremely smoothly, with a built-in bubble level to avoid angled horizons. Above it, the tilt mechanism has a large locking lever that provides a degree of friction control, and a counterbalance mechanism to stop the camera from flopping up or down. At the top, the camera clamp has its own bubble level.

Rotating the clamp is a simple enough process. All you need to do is undo the hex bolt in the middle by about a turn and a half, spin the clamp, and then tighten the bolt up again. You can't lock the clamp down at any angle, just at 90° intervals. This process takes less than 15 seconds if you have a 4mm hex key to hand (and they come with practically every tripod under the sun). Alternatively, you can use the provided Toolz multi-tool, although you might want to remove the dangly split ring that otherwise gets in the way.

If, however, you forget to carry the requisite tool, you're out of luck. Personally, I think it's a shame that 3 Legged Thing hasn't managed to make this a tool-free process. I've used plenty of other heads with rotating clamps that simply lock with a lever.

That's my only real gripe, though, as otherwise this is a really excellent head. Both the pan and tilt movements are really smooth, and unlike many smaller video heads, it's perfectly happy with heavy loads. I tested it using the OM System 150-600mm F5.0-6.3 IS and OM-3 camera, which together weigh the best part of 3kg, and had no problem at all with pointing this 1200mm-equivalent lens pretty much exactly where I wanted.

Verdict

Overall, the 3 Legged Thing Airhed Vision is a fine head that's equally useful for both videographers and photographers using long telephoto lenses. Its rotating camera clamp is very handy, too. It's just a shame it needs a hex key to change.

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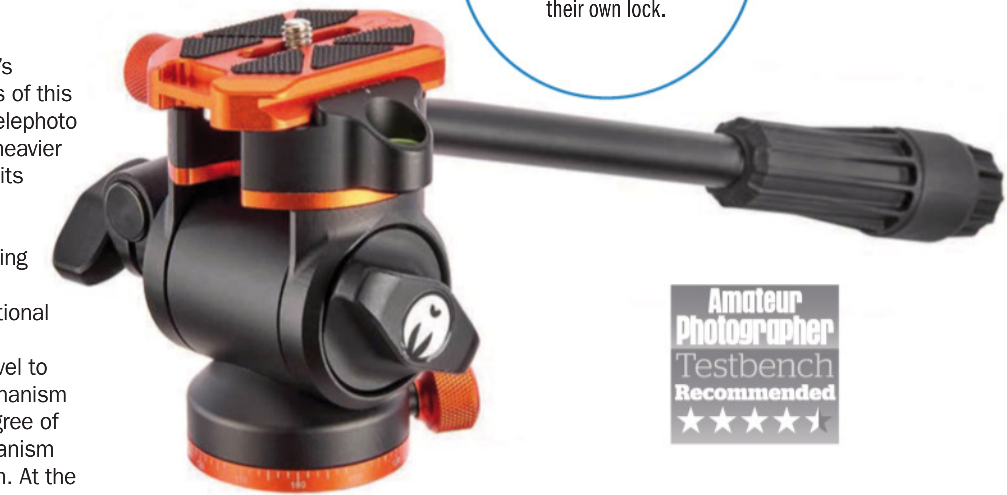
Colours

The head comes in three variants: all-black, black with copper accents, or moss green.

Movements

There's a 360° panning base and a 165° tilt mechanism, each with their own lock.



Amateur Photographer Testbench Recommended ★★★★½

Pan handle

You can adjust the handle's angle, fold it down for transport, or remove it completely if required.

Box contents

The head comes with 3 Legged Thing's Toolz multi-tool and a 6cm-long Arca-Swiss camera plate.

At a glance

- Pan-and-tilt tripod head
- Rotating Arca-Swiss camera clamp
- 9.1cm height, 455g weight
- 5kg max load

ALTERNATIVE OPTIONS

If you want a slightly lighter, more affordable video head, then look at the Airhed Trinity. This lacks a rotating clamp, but costs just £80. Meanwhile those in need of a higher-end option should consider the Airhed Cine (right), which comes in a choice of Arca-Swiss or 501-plate options for £320.

BLAST FROM THE PAST

Kiev 6C

John Wade finds a budget-priced medium-format reflex camera

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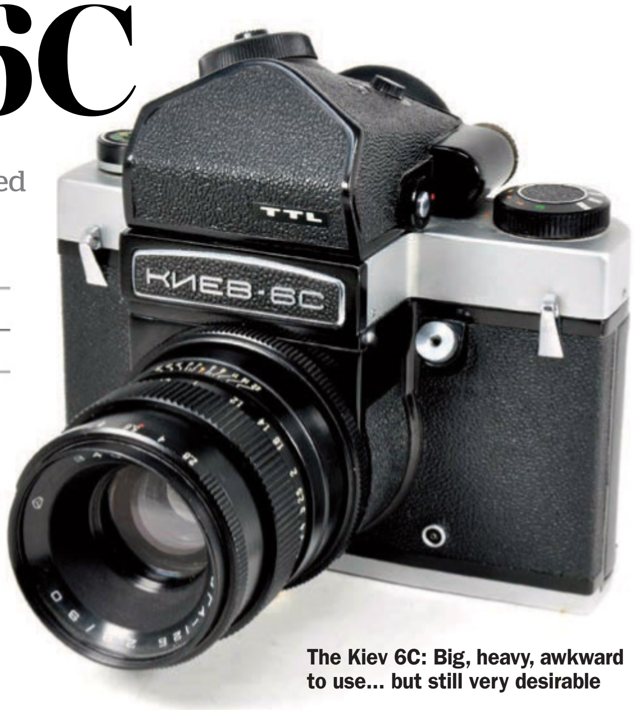


The Kiev 6C: Big, heavy, awkward to use… but still very desirable

This is not a camera for the faint of heart or weak of arm. With its standard lens and pentaprism metered head in place it measures a whopping 17x16x15cm and weighs in at just under 2 kilograms. It is, in short, a bit of a beast. But it's also a beauty.

Made at the Kiev Arsenal in Ukraine, it shoots 12 6x6cm pictures on 120 film or 24 on 220. The Vega-12B 90mm f/2.8 standard lens attaches to the body via a breach lock mount, which it shares with the East German Pentacon Six. Film is wound by a lever which has an odd method of rotating in the normal way, while at the time sliding horizontally. The shutter release is on the left of the front of the body beside the lens.

Although the Kiev 6C can be equipped with a waist-level viewfinder, it is most often found with its eye-level through-the-lens metered prism finder. The camera is manual but the meter requires three LR44 batteries.

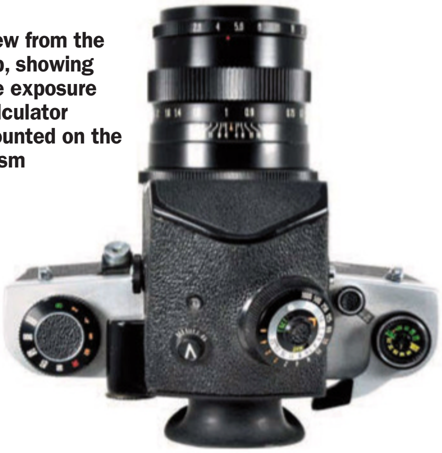
In use, the film speed is set on a top-mounted dial, then an inner ring on the dial is rotated until the maximum aperture of the lens in use lines up with an arrow. Shutter speeds indicated on an outer ring are adjusted while watching two LEDs in the viewfinder. The left one shows under-exposure, the right one over-exposure. When both are lit exposure is correct and can be read off the outer ring shutter speed dial against the inner ring apertures. These are now set manually, shutter speeds of 1/2-1/1,000sec by a knob on the left of the top plate and apertures on a ring around the lens. A split-image rangefinder aids focusing.

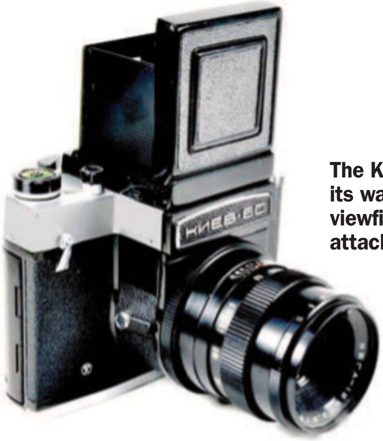
Shortly after the introduction of the Kiev 6C, the Kiev 60 was launched, which removed the facility for using 220 film and moved the slightly awkward shutter release from the left to the more comfortable right side of body. Other than that, the two cameras are much the same.

What's good Top quality from medium format images and well-reputed lenses.

What's bad Film prone to uneven spacing if not wound in a single smooth movement.

View from the top, showing the exposure calculator mounted on the prism





The Kiev with its waist-level viewfinder attached

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Round five
Celebrating colour

This is a new round for 2025, and should inspire creativity in all those who love to shoot in colour, because here's your opportunity to make it central to your image. You might choose to fill the frame with just one or two colours, or to make something semi-abstract, or to fill your composition with as much tone and hue as you can manage. The subject can be anything at all, but don't let the theme of this round stop you concentrating on all the usual crucial elements that make a good photograph: composition, depth, intrigue, story, light – they all count as much here as they would in any other category. And don't feel that images need to be in the boldest, brightest colours – think subtle, too. Soft colours can be just as impactful. Enjoy letting loose for this one!

Your guest judge

Your guest judge for Round Five, Celebrating Colour, is JJ Waller, a documentary photographer specialising in long-term projects. Currently he is collaborating with photographer Martin Parr with an exhibition Beside The Sea at the Hove Museum of Creativity (running until 14 September 2025). Parr also edited his book *Lockdown: Informal Portraits of This Time*. See more at jjwaller.com

Plan your APOY 2025 year

Below is a list of all this year's rounds, including when they open, when they close and the dates the results will be announced in AP

THEME	OPENS PHOTOCROWD & AP	CLOSES	SHORTLIST	RESULTS
Black & White	6 May 2025	26 May 2025	11 June	26 June 2025
People & Portraits	27 May 2025	23 Jun 2025	9 July	24 July 2025
Close-ups & Details	24 June 2025	21 Jul 2025	6 August	21 Aug 2025
Landscapes	22 July 2025	18 Aug 2025	3 September	18 Sep 2025
Celebrating Colour	**19 August 2025**	**15 Sep 2025**	**1 October**	**16 Oct 2025**
Night & Low Light	16 September 2025	13 Oct 2025	29 October	13 Nov 2025
Animal Kingdom	14 October 2025	10 Nov 2025	26 November	11 Dec 2025
Movement	11 November 2025	8 Dec 2025	23 December	8 Jan 2026
Urban Life	9 December 2025	5 Jan 2026	21 Jan 2026	5 Feb 2026
Open	6 January 2026	2 Feb 2026	18 Feb 2026	5 Mar 2026

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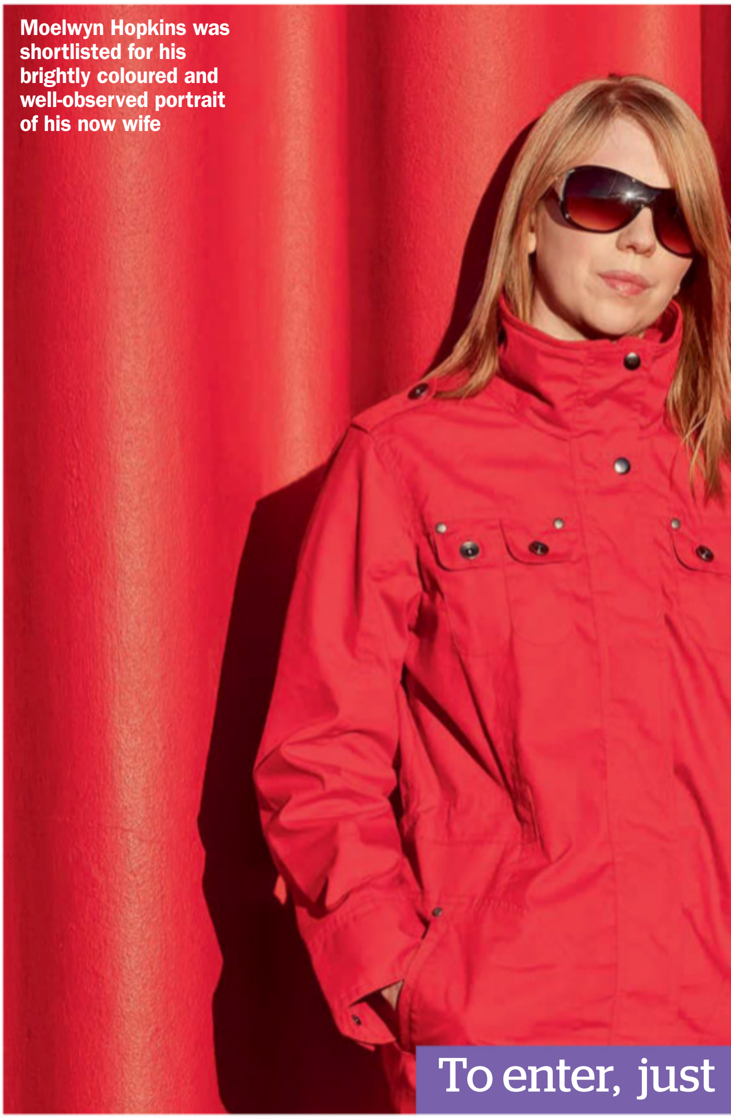

Moelwyn Hopkins was shortlisted for his brightly coloured and well-observed portrait of his now wife

© MOELWYN HOPKINS

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The camera club award

Do you belong to a camera club? You can accumulate precious points for your society when you enter APOY. After all the ten rounds have been completed, the club with the most points will win the ViewSonic X2-4K projector – a 4K HDR High Brightness Smart LED projector boasting a 1440p resolution for crisp visuals. And the club member who contributed the most points to their winning club's overall tally, will take home the VP2786-4K, a superb 27in ViewSonic ColorPro VP86 Series professional monitor, as their prize.

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The Young APOY award

Now a well-established part of APOY, the Young Photographer of the Year competition encourages our up-and-coming snappers. Entrants should be 21 years old or younger by the competition's final closing date of 2 February 2026. All the categories are the same as for the main contest – simply select the Young APOY option on Photocrowd when you upload your images. Entry is free. Each category winner receives voucher prizes from DxO and Bob Books, with the overall winner after ten rounds receiving a £500 voucher to spend at Camera Centre UK*.

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APOY prizes

The winner of each round of APOY receives a voucher for £500 to spend at Camera Centre UK*, plus free DxO PhotoLab and FilmPack licences worth £340, and a £50 voucher for Bob Books, plus a one-year subscription to The School of Photography, worth £120. The two runners-up in each round will win a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The overall winner after ten rounds wins a £1,000 voucher to spend at Camera Centre UK* and a £100 voucher for Bob Books.

Young APOY prizes

The winner of each round of Young APOY receives free DxO PhotoLab and FilmPack licences worth £340, and a £50 voucher for Bob Books, as well as a one-year subscription to The School of Photography, worth £120. The two runners-up in each round will win a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The overall winner of Young APOY wins a £500 Camera Centre UK* voucher and a £100 Bob Books voucher.

Camera club prizes

The winning club receives a ViewSonic 4K projector, and a first-class monitor for the club's highest-scoring member.

*PLEASE NOTE THAT ANY WINNERS OF CAMERA CENTRE VOUCHERS WHO LIVE OUTSIDE THE UK WILL BE LIABLE FOR THEIR COUNTRY'S IMPORT DUTIES AND COSTS

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LETTER OF THE WEEK

A kindness repaid

One night last year, while I was out shooting near the Baltic Art Centre on Gateshead Quayside, I met a homeless ex-soldier called Alec, who had served in Iraq. I bought him a sandwich and a cup of coffee and gave him a fiver. He was extremely grateful and I felt good at having helped him out.

Just recently while out shooting the Millennium Bridge at night again, I was threatened by three young guys, seemingly the worse for drink, who had taken a shine to my Nikon D800. I'm not a fighting man so felt rather helpless, but who should step out of the shadows and come to my aid but Alec. He told my assailants to 'go away' in forthright army language and they ran off like frightened rabbits. I thanked Alec for having saved my skin.

I then discovered he had found work as a security guard and is also due to get married. And guess who'll be taking the wedding shots?
Anthony Sams

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

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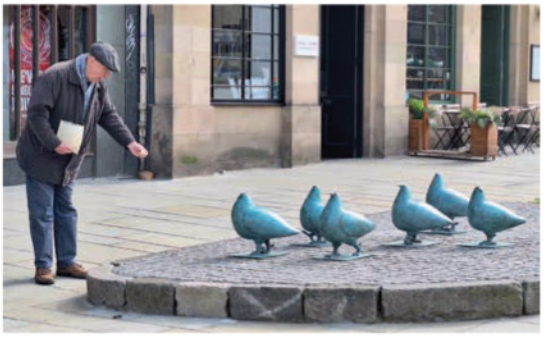


© GORDON WRIGHT

'Still waiting for my cataract operations' by Gordon Wright

Photo humour

I have been taking photographs for 65 years and have recently sold my pro gear as I can no longer bear the weight. However the urge to take photographs remains and I have resorted to my Samsung Galaxy to pursue my passion. As the pace of life slows down I have started to notice opportunities to include a little humour, and I get my companion to photograph me in various situations. Well, it passes the time.
Gordon Wright

Not just for amateurs

I want to congratulate you on your delightful reply to David Ward's letter about AP being just for amateurs (AP 5 August) which made me smile. With the cost of our hobby increasing all the time most of us would welcome a small amount to offset expenses. If it wasn't for the articles from and about professional photographers, AP would be pretty thin. Thank you for a wonderful magazine and a big thanks to both professional and amateur contributors who make it so good. **Don Wood**

Full-frame vs APS-C

Sure, you don't really need a full frame camera. To many amateurs a good smartphone is enough. However, what I find in APS-C cameras is far more noise in lower lighting. As ISO increases, so does noise, far more than full frame. I currently shoot with a Canon EOS M6. With my 28-300mm zoom I effectively get a 480mm zoom, due to the 1.6x crop factor. I'm very happy with it except for the low-light issues. And of course, the M6 is a dead end, thanks to Canon dropping the EOS-M lens mount.

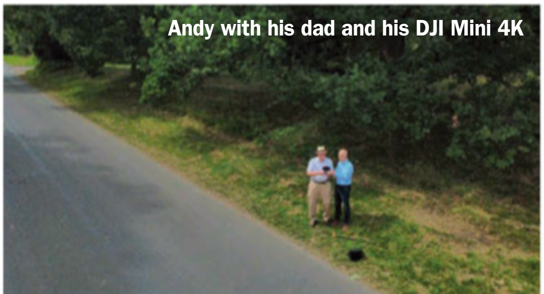
So I'm looking for a full frame, unlike Gavin Stoker who believes it isn't necessary. However, I wouldn't trade my M6 for a full frame of the same megapixel count. It isn't worth losing my 1.6x crop factor just to reduce noise and get lower pixel density.

However, your article seemed to imply that full-frame cameras are big and heavy, but there are plenty of smaller full-frame mirrorless cameras, such as the Sony A7C II.

Interesting article otherwise.
Barry S

Lost drone

I had just purchased a DJI Mini 4K and was a novice flying it. I went out with my 95-year-old dad to Duncombe Park, Helmsley. After flying it together I was moving it upwards and backwards when it became stuck 80ft up a tree. Dad, who is amazing for 95 and still drives, went to see if it had blown down in Storm Floris. He went straight to the spot and found it on the ground unharmed. What a hero!
Andy Carlisle



Andy with his dad and his DJI Mini 4K

© ANDY CARLISLE

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THIS WEEK WE ASKED...

When did you last buy a new lens?

You said...

Ben Burchell
Not a new lens, but it was still the last lens I bought. I picked up a Tamron 90mm f/2.5 Adaptall lens. Main reason for picking it up was for scanning film negatives.

Look Photo Studio @LukaIlIYT
Plena. One and only. It's always worth buying a good lens. This one I use for everything possible, from portraits and products, to nature and reproduction. Lovable and perfect.

Steve Walker @spwalker
Nikkor Z 100-400mm (plus 1.4 extender) for a trip to Antarctica. The extender was important for wildlife shots.

Stuart Stott
I was always a bit snobby about using only Nikon lenses but wanted a very wideangle prime Z lens and the nearest that Nikon makes is a 20mm. So after reading and watching a lot of reviews, I ordered a Viltrox Z 16mm f/1.8 and I am amazed by the quality of both its construction and performance – I highly recommend it.

Matt Scott
The last lens I bought was the only time I've ever bought one new. Viltrox 20mm f/2.8 Z for my Nikon Z50. Got it to use as my lens for a trip to Rome, and it was an excellent choice.

Ian Milne
About 5 years ago I bought a Sigma 100-400 telephoto for my Sony A7R II. The only lenses I get now are second-hand vintage manual prime ones; I get much more enjoyment out of them than the modern auto lenses.

Douglas Cherry
Leica 28mm f/2 Summicron-M ASPH in the Matt black finish. Great lens!

David Schmid @dschmidphoto
The 35mm f/2.8 for my Sony. It's become my go-to lens.

Jim Higham @JimHigham
Sony 90mm macro. Lovely for getting really close.

Matt Jerrams
23mm for the GFX. It's bigger than my head.

Mark Buckley
Not new, but new to me – I traded an 18-55mm kit lens for a 17-85mm stabilised one in CExchange. I never used the 18-55mm, my APS-C camera was supposedly for telephoto only, but after using a 50mm on it I thought a standard zoom would be handy. Good results so far and very cheap.

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See page 3 for how to contact us

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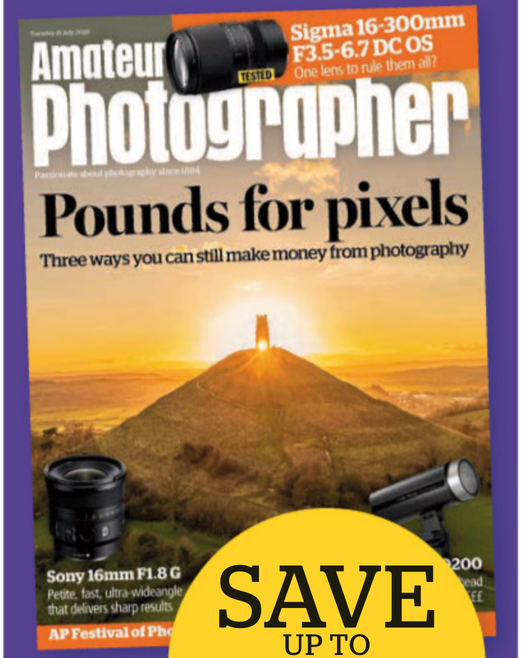
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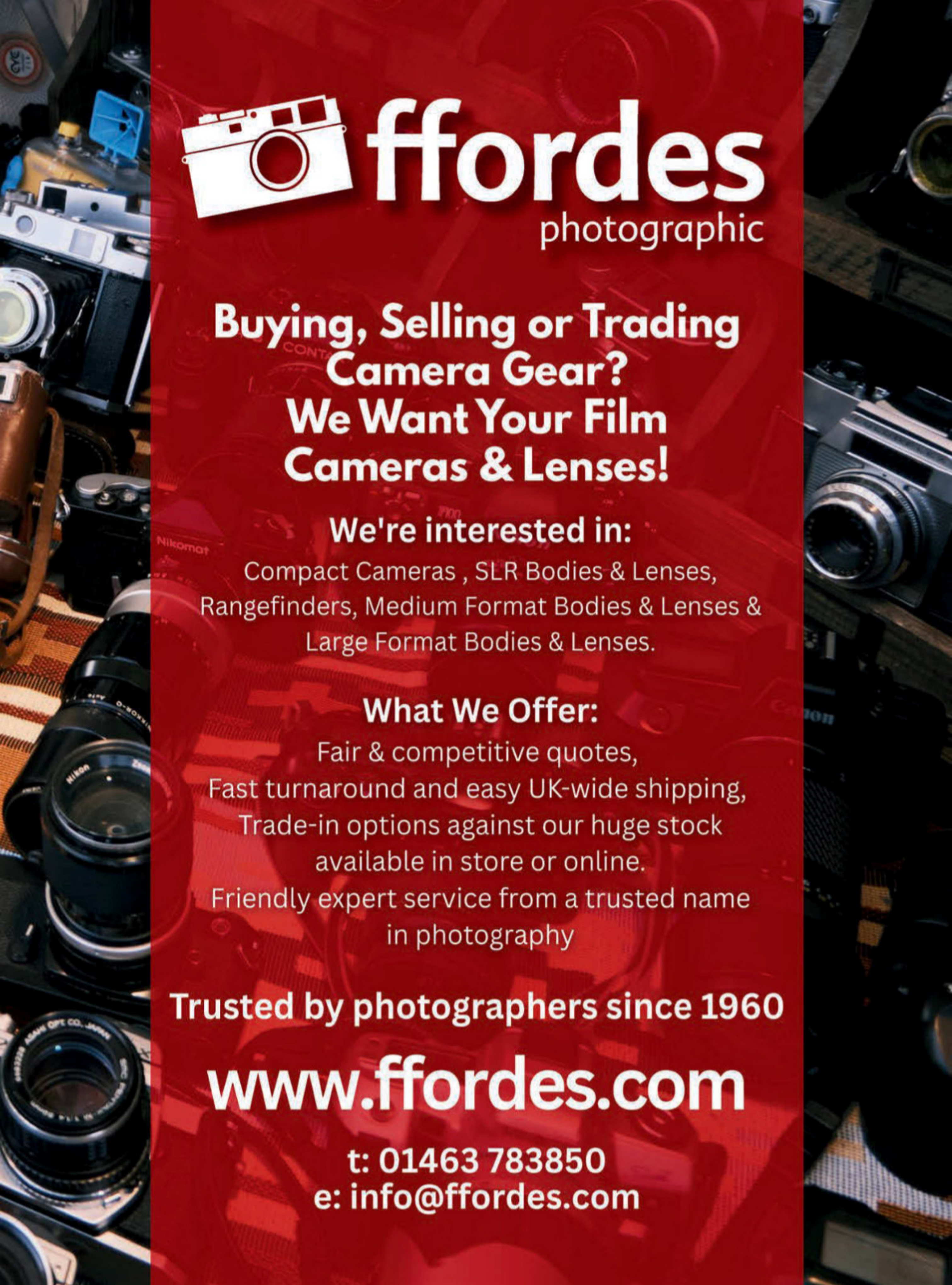

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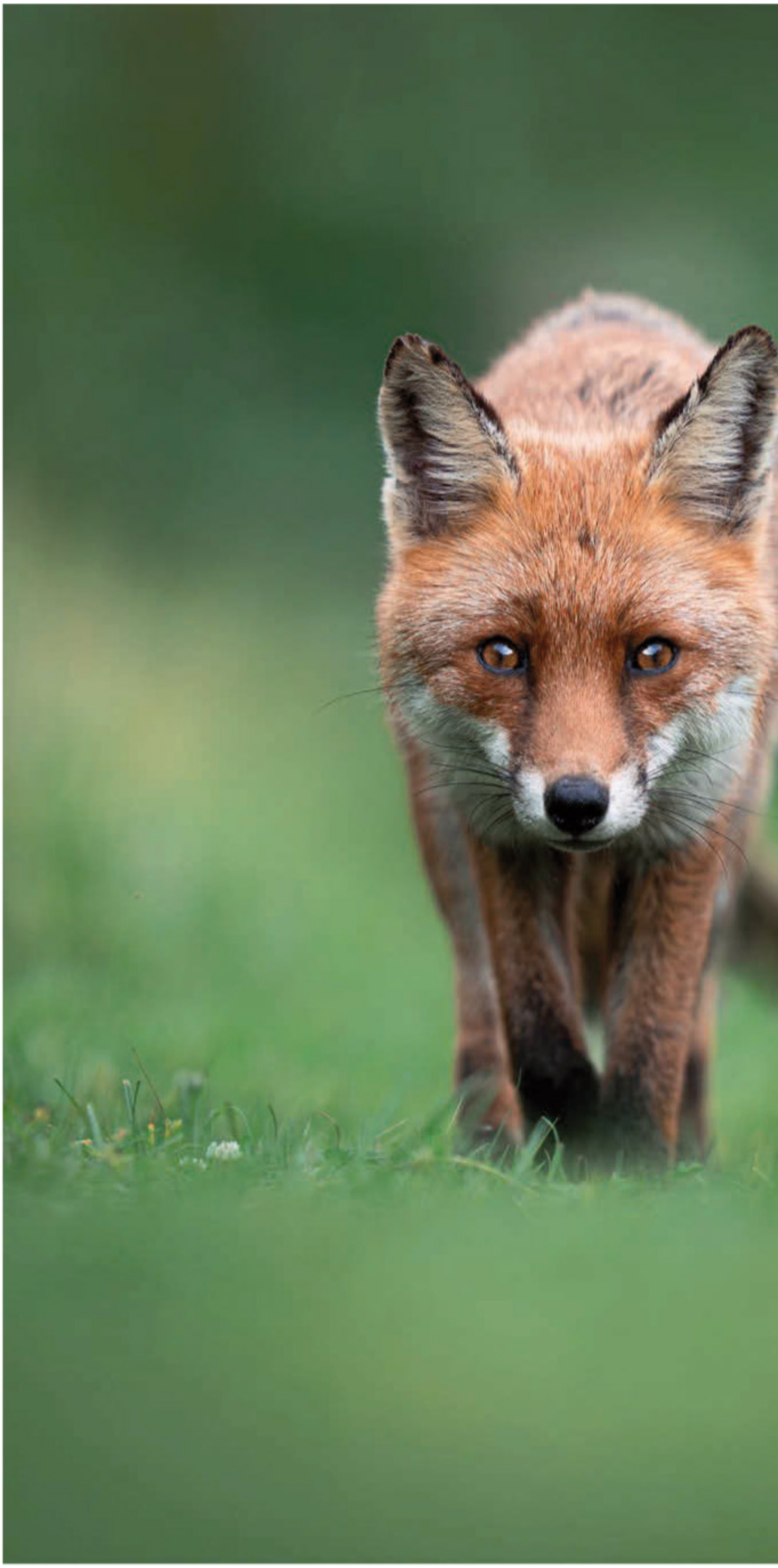
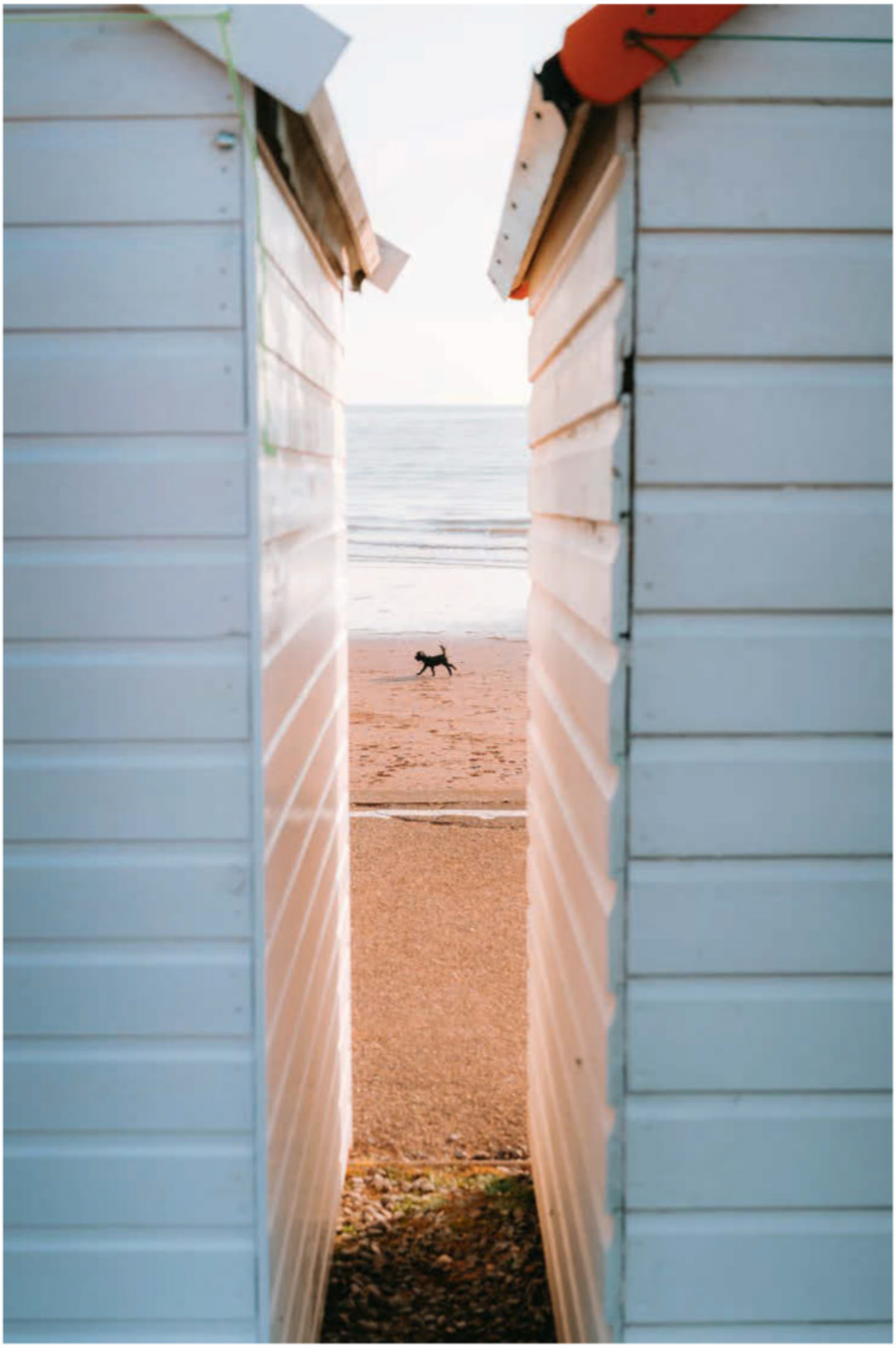
Eyes of the Wild
by Caspar Vinall

Sony A1, Sony FE 400mm f/2.8 GM, 1/1000sec at f/2.8, ISO 500, 400mm

'I turned a corner and suddenly locked eyes with this beautiful fox before it slipped into the hedge, but I had a feeling it might come back. I sat in the grass and waited. A few minutes later, it stepped out again and then started walking straight towards me. It was an unforgettable moment!'

Instagram: @casparvinall
Website: www.casparvinall.com





The Space Between
by Shane Tregale

Sony A7C II, Sony FE 24-50mm f/2.8 G, 1/500sec at f/5.6, ISO 100, 50mm

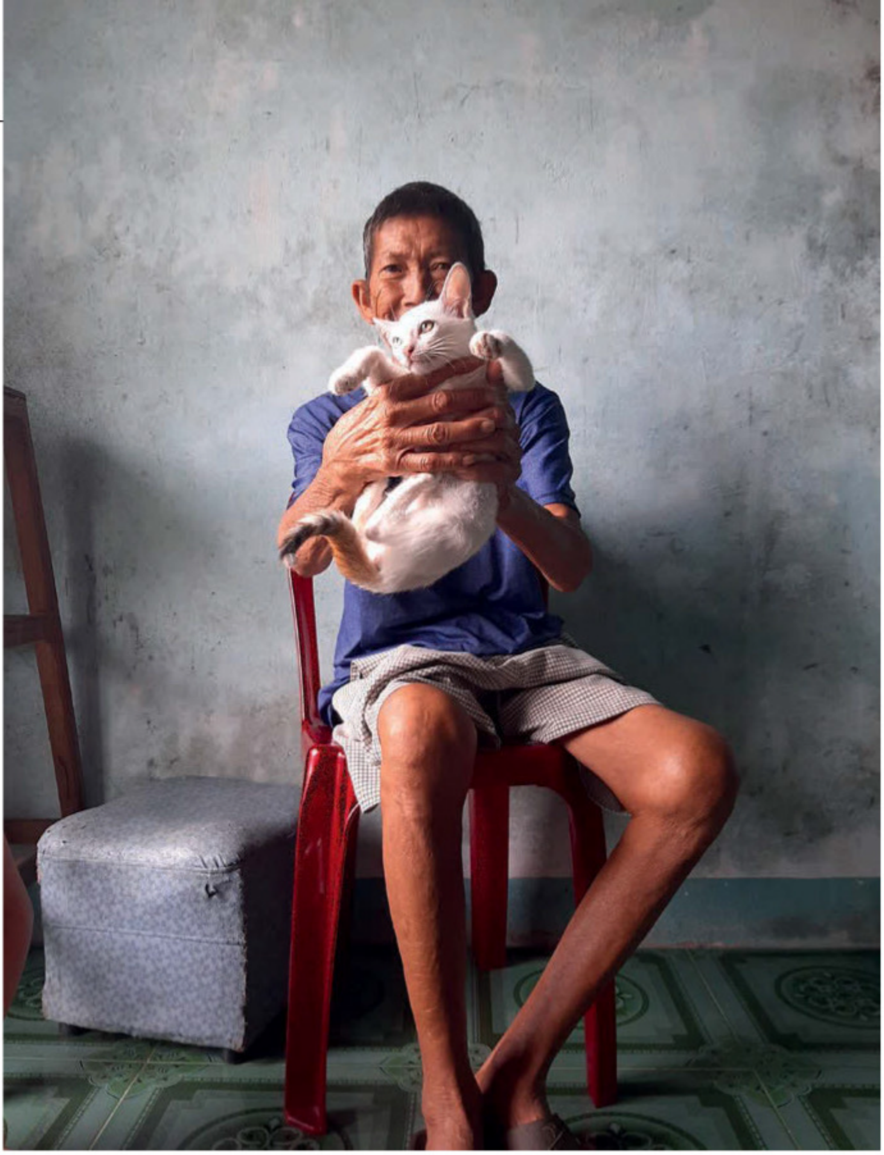
'I've been trying to work on staying in an area for longer, as you see new compositions over time; and after an hour of being on this beach I spotted this. There were a few people on the beach so I didn't have to wait too long for subjects to come into frame; and luckily timed getting this dog perfectly.'
Instagram: @shanetregale

It's good to share

Cats Need No language
by Kaija Derycke

Canon EOS 200D, 18-55mm lens, 1/100sec at f/1.7, ISO 50

'I took this photo when this Vietnamese man invited me into his home. I was lost and google-translated to ask if there was anywhere I could eat in the village. The man waved me inside the house and gave me food. He showed me photos of his family and after dinner, brought me the cat.'
Instagram: @eupraxia_travelpsychology



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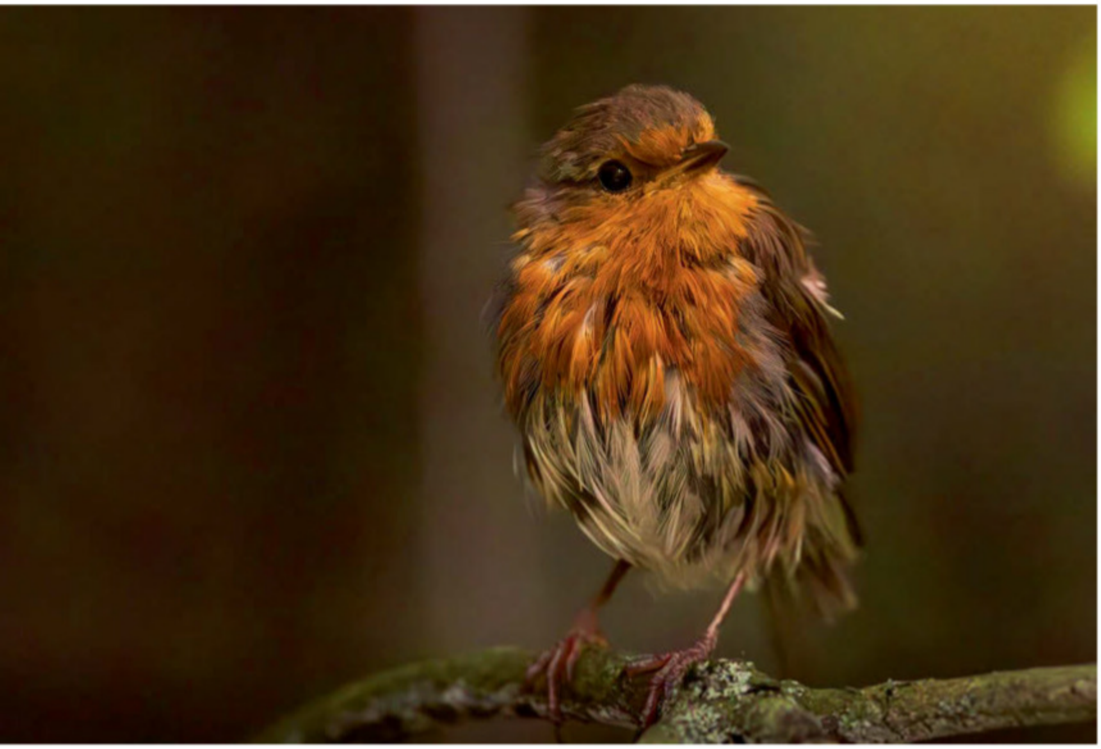

Woodland Friend
by Carly-Ann Haxby

Canon EOS R6 Mark II, Canon RF 100-500mm F4.5-7.1 L IS USM with RF1.4x extender, 1/1600sec at f/8, ISO 32000, 420mm

'During a late afternoon visit to RSPB Fairburn Ings, this inquisitive little robin was flitting about the trees at eye level. The light was very limited especially shooting into the woodland but the EOS R6 Mark II handles low light very well so I was able to push the ISO.'
Instagram: @carlyannhaxby_photography

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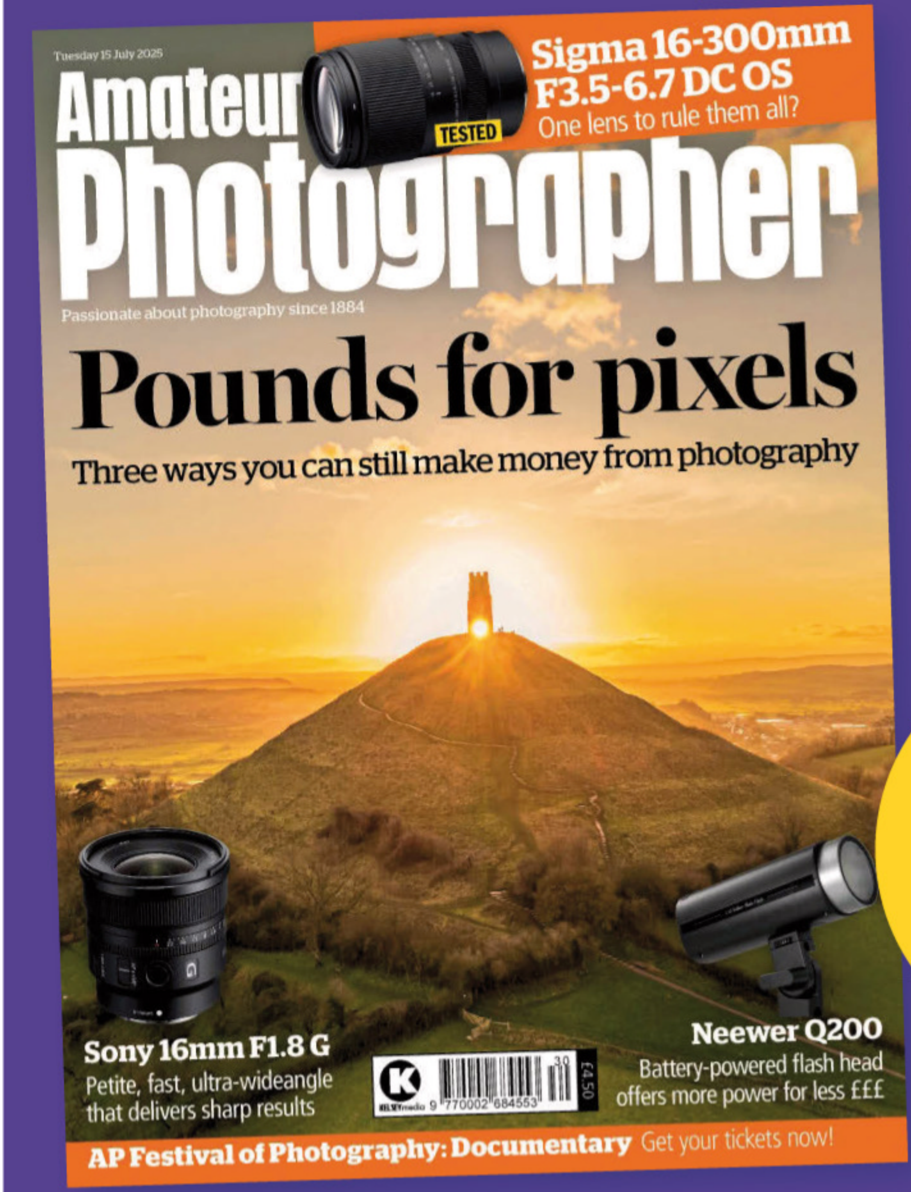
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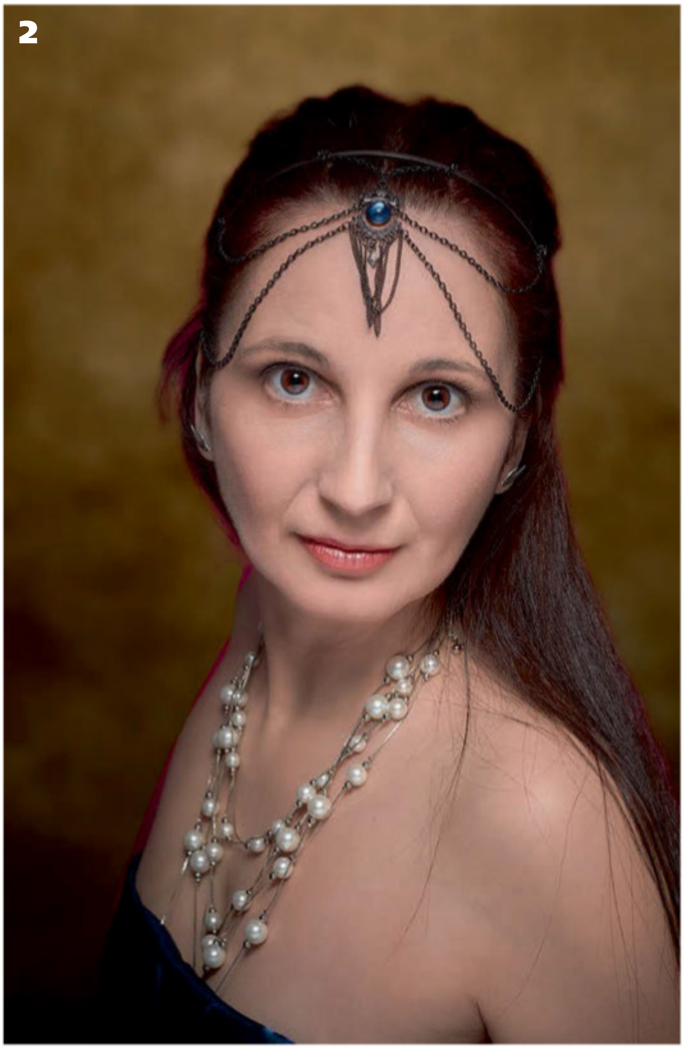
1 Breaking Through by Colin Douglas

2 Clara Taylor by Ste Sheridan

3 Face in the Architecture by Tillman Kleinhans

4 Bird's-eye View by David Chesworth

2 

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Join the Club

Founded 125 years ago, this club enjoys regular guest speakers as well as inter-club competitions

When was the club founded?
The St Helens Camera Club was established in 1900 over tea and biscuits as it separated from the Sketching Club.

It is an associate member of the Lancashire & Cheshire Photographic Union (L&CPU) and affiliated to the Photographic Alliance of Great Britain (PAGB).

What does your club offer to new members?
The club welcomes all photographers, irrespective of skill level. We are a friendly, enthusiastic and informal club that is always willing to help or learn from new members. New members can attend several 'taster' meetings before committing to joining the club.

Describe a typical club meeting
The club opens at 7.30pm ready for an 8pm start. The actual content of a meeting varies, to meet the varying needs and aspirations of the members. It is usually an invited speaker giving a presentation of their work or a demonstration of some aspect of camera/processing skills; an internal or external competition with an invited judge; a critique session where members can have their work assessed by our own L&CPU and PAGB accredited judges. Members are encouraged to give presentations reflecting their interests and specialisms.

As we are quite a social club, the evening has a 15-minute break for tea and biscuits (obviously) when members can socialise, and after the close of the meeting, at about 10pm, members can stay and carry on socialising over a pint.

Do you invite guest speakers?
Guest speakers visiting the club are a regular item on our program of events. Occasionally we may

have a speaker give their presentation via Zoom, which allows us to bring in guest speakers from a much wider area.

Do members compete in regional or national competitions?
The club has an active competition life within the L&CPU taking part in several inter-club competitions and battles. Some members enter and are successful in national and international exhibitions and salons.

How many members do you have?
Thirty-six, currently.

Are any residential trips or outings planned?
Most outings are arranged by social groupings within the club. Unfortunately, the most recent outing organised by the club had to be called off due to the weather.

Do you have any funny stories about the club?
Back in the late 1990s, one of our members entered a mono print of two men holding hands and wearing skimpy leather shorts, taken at a Pride event in Manchester. After the judge had critiqued and marked it, the print was turned around to reveal another photo on the reverse showing a rear view of the same two people in their 'cheeky', revealing shorts. The club members found it highly amusing, fortunately so did the judge!

What are the club's goals for the future?
We hope to put more emphasis on the 'teaching/learning' aspect of the club without losing any of its great social nature. We will be reintroducing practical evenings and are planning portrait sessions with our in-house pro, and macro evenings, which always went down well with the membership. We are planning to have ad-hoc learning sessions based on the members' needs, including smartphone photography. AP

5

5 Rain Spoils the Mood by Julia Douglas

6 Biddulph Grange by Bill Kelly

7 Tubaria Furfuracea by David Platt

Club essentials

The St Helens Camera Club

Police Club, Windleshaw Road,
St Helens, WA10 6SX

Meets: 8pm Monday, September to April

Membership: £60 single, £70 family, £5 visitors (refundable if they join)

Contact: general.secretary.shcc@gmail.com

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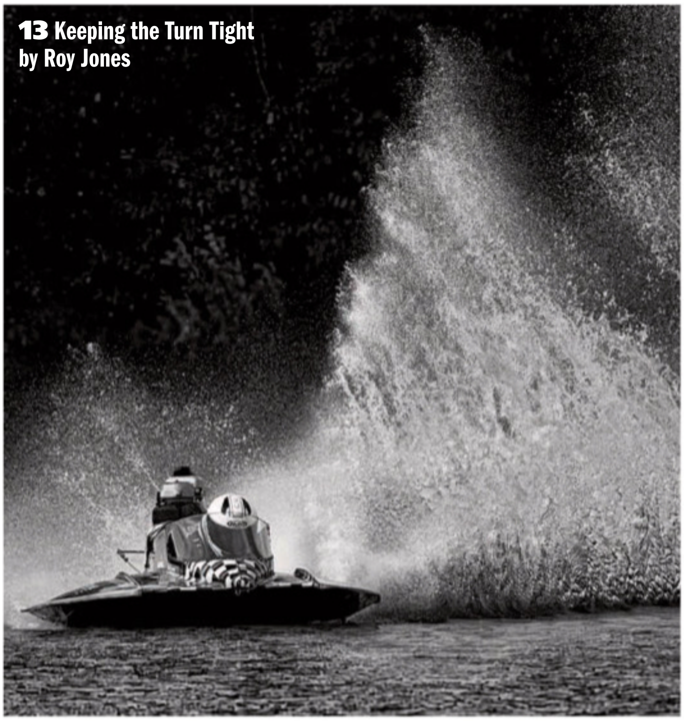
10 Lismore Morning by Rob Rossington


13 Keeping the Turn Tight by Roy Jones

14 Observing Turner by Tony Lawler

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8 African Lion by Jennifer Hoggarth

9 Flat Out by Thomas Stott

11 Wastwater by Jean Malthouse

12 Magpie's Perch by Gavin Wallace

15 37 Ahead by Eric Mercer

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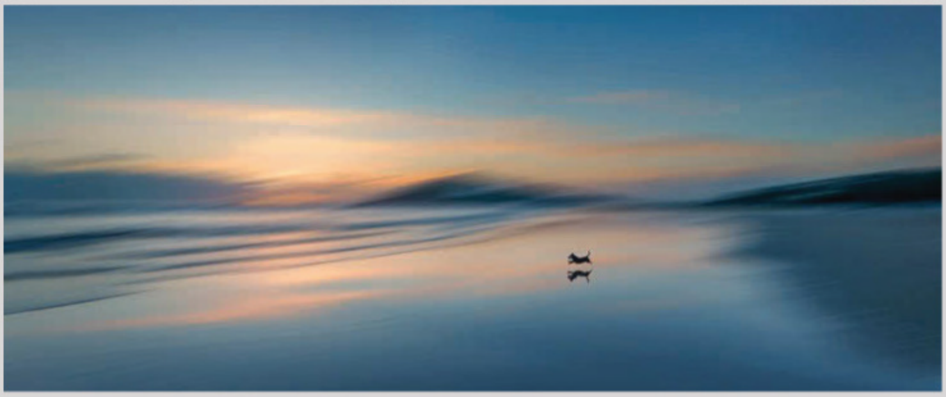
16 Veiled Chameleon by Charles Connor



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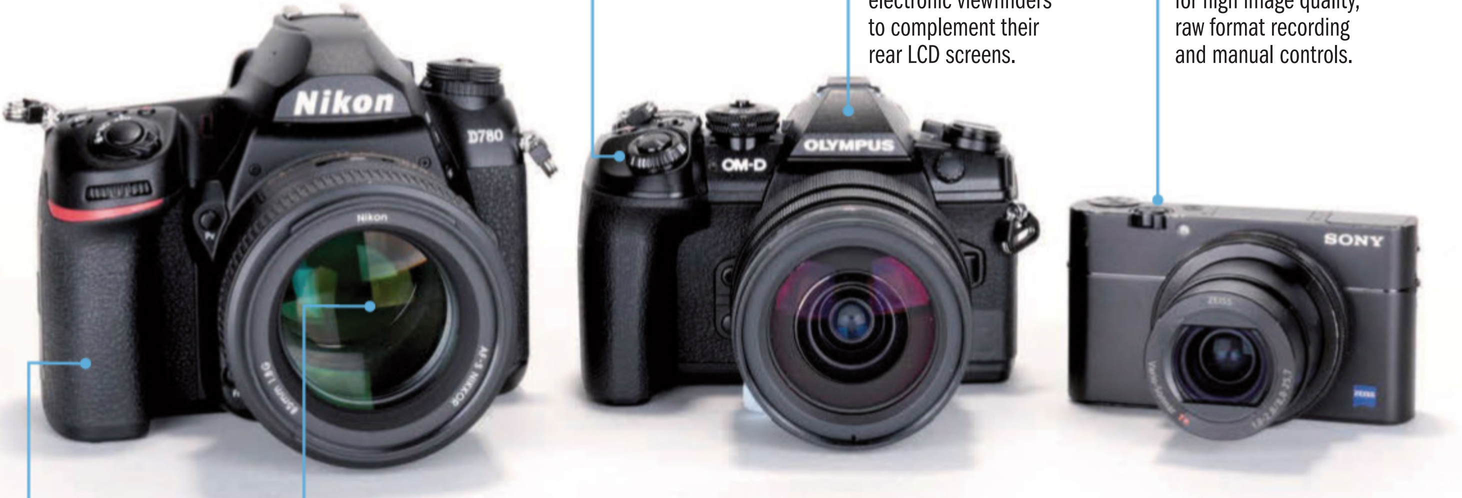

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. Some advanced compact cameras also have built-in electronic viewfinders to complement their rear LCD screens.

Compact cameras

These range from small, pocketable models to large bridge-type cameras with long zoom lenses and SLR-style designs. In this guide, we're only including those with relatively large sensors for high image quality, raw format recording and manual controls.

Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep the size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been joined by mirrorless cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more-advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.

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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Canon EOS R1	£6999	4.5★	High-speed sports and action camera built for professional photographers	FF	24.1	Canon RF	409,600	6000	·	1053	40	·	·		3.2	·	·	1330	157.6	149.5	87.3	1115
Canon EOS RP	£1400	4★	Compact and affordable but over-simplified full-frame camera	FF	26.2	Canon RF	102,400	3840	·	4779	5	·	·		3	·	·	250	132.5	85	70	485
Canon EOS R3	£5880	5★	High-speed, pro-spec flagship model that's packed full of clever technology	FF	24.1	Canon RF	204,800	6000	·	4779	30	·	·		3.2	·	·	860	150	142.6	87.2	1015
Canon EOS R5	£4200	4.5★	Remarkable 45MP powerhouse capable of internal 8K video recording	FF	45	Canon RF	102,400	8192	·	5940	12	·	·		3.2	·	·	320	135.8	97.5	88	738
Canon EOS R5 Mark II	£4499	5★	Pro-spec all-rounder offers 45MP shooting at 30fps and 8K 60p video	FF	43	Canon RF	102,400	8192	·	1053	30	·	·		3.2	·	·	630	138.5	101.2	93.5	746
Canon EOS R6 Mark II	£2780	5★	Updated model gains 24MP sensor and AI subject-recognition AF	FF	24.2	Canon RF	204,800	3840	·	4897	12	·	·		3	·	·	450	138.4	98.4	88.4	670
Canon EOS R7	£1350	4.5★	Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3	APS-C	32.5	Canon RF	51,200	3840	·	651	15	·	·		3	·	·	770	132	90.4	91.7	530
Canon EOS R8	£1700	4.5★	Lightweight full-frame camera that offers great image quality and autofocus	FF	24.2	Canon RF	204,800	3840	·	4897	6	·	·		3	·	·	220	132.5	86.1	70	461
Canon EOS R10	£900	4★	Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24.2	Canon RF	51,200	3840	·	651	15	·	·	·	3	·	·	430	122.5	87.8	83.4	429
Canon EOS R50	£790	4★	Small entry-level APS-C model with subject detection autofocus	APS-C	24.2	Canon RF	51,200	3840	·	651	12	·	·	·	3	·	·	310	116.3	85.5	68.8	375
Canon EOS R50 V	£729		Compact video-focused model based on the R50, but with no viewfinder	APS-C	24.2	Canon RF	51,200	3840	·	651	12		·	·	3	·	·	480	119.3	73.7	45.2	370
Canon EOS R100	£670	3★	Entry-level APS-C model that's designed to be a simple family camera	APS-C	24.2	Canon RF	25,600	3840	·	143	6.5	·	·	·	3			340	116.3	85.5	68.8	356
Fujifilm X-E5	£1299		Attractive flat-bodied rangefinder-style model designed for enthusiasts	APS-C	40.2	Fujifilm X	51,200	6240	·	425	8	·	·		3	·	·	400	124.9	72.9	39.1	445
Fujifilm X-H2	£1899	5★	High-resolution pro flagship model with same design as X-H2S	APS-C	40.2	Fujifilm X	51,200	7680	·	425	15	·	·		3	·	·	540	136.3	92.9	84.6	660
Fujifilm X-H2S	£2499	5★	Extremely impressive pro-spec high-speed flagship model	APS-C	26.1	Fujifilm X	51,200	6240	·	425	40	·	·		3	·	·	580	136.3	92.9	84.6	660
Fujifilm X-M5	£799	4.5★	Compact, affordable hybrid model with no viewfinder or in-body stabilisation	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20		·		3	·	·	330	111.9	66.6	38	355
Fujifilm X-S20	£1249	5★	Excellent 26MP still/video hybrid camera that includes 6.2K video recording	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20	·	·	·	3	·	·	750	127.7	85.1	65.4	491
Fujifilm X-T30 II	£769	5★	Superb mid-range model that's a joy to use and gives lovely output	APS-C	26.1	Fujifilm X	51,200	4096	·	425	8	·	·	·	3	·	·	390	118.4	82.8	46.8	378
Fujifilm X-T50	£1299	5★	Small 40MP model with in-body stabilisation and film simulation dial	APS-C	40.2	Fujifilm X	51,200	6240	·	425	9	·	·	·	3	·	·	390	123.8	84	48.8	438
Fujifilm X-T5	£1699	5★	Retro-styled enthusiast model with 40MP sensor and subject-detection AF	APS-C	40.2	Fujifilm X	51,200	6240	·	425	15	·	·		3	·	·	580	129.5	91	63.8	557
Leica SL3	£5920	4.5★	High-end full-frame model gains phase detection AF and tilting screen	FF	60.1	L-mount	100,000	8192	·	315	15	·	·		3.2	·	·	260	141.2	108	84.6	854
Leica SL3-S	£4500	4★	More videocentric version of SL3 with 24MP sensor and 6K recording	FF	24.6	L-mount	200,000	5952	·	779	30	·	·		3.2	·	·	315	141.2	108	82.7	852
Nikon Z5	£1719	4★	Simplified version of the Z6, comes with compact 24-50mm f/4-6.3 zoom	FF	24.3	Nikon Z	102,400	3840	·	273	4.5	·	·		3.2	·	·	470	134	100.5	69.5	675
Nikon Z5II	£1599	5★	Impressively highly specified entry-level model at a very attractive price	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	134	100.5	72	700
Nikon Z6II	£1999	4.5★	Capable full-frame all-rounder but looking dated in 2024	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	410	134	100.5	69.5	705
Nikon Z6III	£2699	5★	Mid-range full-frame model boasts partially-stacked sensor for high speed	FF	24.5	Nikon Z	204,800	5376	·	273	20	·	·		3.2	·	·	380	138.5	101.5	74	760
Nikon Z7II	£2999	4.5★	Gains dual card slots, faster shooting, 4K 60p video and vertical grip option	FF	45.7	Nikon Z	102,400	3840	·	493	10	·	·		3.2	·	·	420	134	100.5	69.5	705
Nikon Z8	£3999	5★	Sensational all-rounder with all the Z 9's features in a smaller body	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	340	144	118.5	83	910
Nikon Z9	£5299	5★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	700	149	149.5	90.5	1340
Nikon Zf	£2299	4.5★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	144	103	49	710
Nikon Z30	£699	4★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	11		·		3	·	·	330	128	73.5	59.5	405
Nikon Z50	£849	5★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·	·	3.2	·	·	320	126.5	93.5	60	450
Nikon Z50II	£849	4.5★	Updated APS-C model gains improved autofocus and brighter viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	15	·	·	·	3.2	·	·	250	127	96.8	66.5	550
Nikon Zfc	£899	4★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·		3	·	·	300	134.5	93.5	43.5	445
Olympus OM-D E-M10 IV	£699	4.5★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840		121	15	·	·	·	3	·	·	360	121.7	84.4	49	383
OM System OM-1 Mark II	£2200	5★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	520	134.8	91.6	72.7	599
OM System OM-3	£1700	5★	Combines gorgeous retro design with most of the OM-1 Mark II's features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	590	139.3	89.9	45.8	496
OM System OM-5	£1199	5★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	49.7	414
OM System OM-5 Mark II	£1099	4.5★	Updated OM-5 gains USB-C charging port and some minor refinements	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	52.0	418

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

Mirrorless cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	**RRP**	**SCORE**	**SUMMARY**							**SHOOTING**					**SCREEN**				**DIMENSIONS**			
Panasonic Lumix G9	£1499	4.5★	High-speed, rugged photo-centric flagship camera with in-body IS	4/3	20.3	Mic4/3	25,600	3840	·	225	9	·	·		3	·	·	890	136.9	97.3	91.6	658
Panasonic Lumix G9II	£1699	5★	High-end Micro Four Thirds model with phase-detection autofocus	4/3	25.2	Mic4/3	25,600	5760	·	779	14	·	·		3	·	·	390	134.3	102.3	90.1	658
Panasonic Lumix G97	£699	4★	Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019	4/3	20.3	Mic4/3	25,600	3840	·	49	9	·	·	·	3	·	·	300	130.4	93.5	77.4	530
Panasonic Lumix G100	£590	4★	Small SLR-shaped camera specifically designed for vloggers	4/3	20.3	Mic4/3	25,600	3840	·	49	10	·	·	·	3	·	·	270	115.6	82.5	54.2	345
Panasonic Lumix GH5 II	£1499	4.5★	Video-focused high-end model with in-body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	·	225	12	·	·		3	·	·	410	138.5	98.1	87.4	727
Panasonic Lumix GH6	£1999	5★	Impressive high-end video model with new 25MP sensor and 5.7K recording	4/3	25.2	Mic4/3	25,600	5728	·		14	·	·		3	·	·	330	138.4	100.3	99.6	823
Panasonic Lumix GH7	£1999	5★	Video-centric camera with phase-detect autofocus and internal ProRes RAW	4/3	25.2	Mic4/3	25,600	5760	·		15	·	·		3	·	·	330	138.4	100.3	99.6	805
Panasonic Lumix S1II	£2899		Pro model with 24MP stacked-CMOS sensor for high-speed stills and video	FF	24.1	L-mount	204,800	5952	·		70	·	·		3	·	·	360	134.3	102.3	91.8	800
Panasonic Lumix S1IIE	£2299	4.5★	'Essentials' version of the S1II with a conventional sensor but slower speeds	FF	24.2	L-mount	204,800	5952	·		30	·	·		3	·	·	380	134.3	102.3	91.8	795
Panasonic Lumix S1R II	£2999	5★	High-end stills-video hybrid camera, with phase-detect AF and 8K recording	FF	44.3	L-mount	102,400	8128	·		40	·	·		3	·	·	350	134.3	102.3	91.8	795
Panasonic Lumix S5D	£1000		Affordable compact-bodied, enthusiast-focused hybrid camera	FF	24.2	L-mount	204,800	4096	·	225	7	·	·		3	·	·	450	132.6	97.1	81.9	714
Panasonic Lumix S5II	£2000	4.5★	Compact model with phase detect autofocus and unlimited video recording	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S5IIX	£2300	5★	Video-specialist version of the S5II boasts higher-quality recording options	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S9	£1499		Small, rangefinder-styled full-frame camera designed for vlogging	FF	24.2	L-mount	204,800	5952	·	779	30		·		3	·	·	470	126	70.8	46.7	486
Sigma BF	£1969	4★	Stunningly designed, relatively compact model for photographers	FF	24.6	L-mount	102,400	6016			8				3.2		·	260	130.1	72.8	36.8	446
Sigma fp	£1999	4★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	L-mount	102,400	3840	·	49	18				3.2		·	280	112.6	69.9	45.3	422
Sigma fp L	£1999	4★	High-resolution version of the fp with 61MP full-frame sensor	FF	61.0	L-mount	102,400	3840	·	49	10				3.2		·	240	112.6	69.9	45.3	427
Sony Alpha 6100	£830		Entry-level APS-C model with Sony's latest AF technology and 4K video	APS-C	24.2	Sony E	51,200	3840	·	425	11	·	·	·	3	·	·	380	120	66.9	59.4	396
Sony Alpha 6400	£1000	4★	Extraordinary new autofocus system, but in an outdated body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·	·	3	·	·	360	120	66.9	49.9	403
Sony Alpha 6600	£1450	4★	In-body stabilistion and impressive autofocus, but frustrating body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·		3	·	·	720	120	66.9	59	503
Sony Alpha 6700	£1450	4.5★	Boasts a 26MP sensor in a much-improved body compared to the A6600	APS-C	26	Sony E	102,400	3840	·	759	11	·	·		3	·	·	570	122	69	75.1	493
Sony Alpha 1	£6500	5★	High-end model with a remarkable combination of resolution and speed	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3	·	·	530	128.9	96.9	80.8	737
Sony Alpha 1 II	£6300	5★	High resolution, high-speed professional flagship model	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3.2	·	·	520	136.1	96.9	82.9	743
Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation	FF	24.3	Sony E	25,600	1080	·	117	5	·	·		3	·		350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	610	126.9	95.6	73.7	650
Sony Alpha 7 IV	£2400	5★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	610	131	96.4	79.8	658
Sony Alpha 7C	£1900	3.5★	Compact full-frame design let down by poor handling and tiny EVF	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	680	124	71.1	59.7	509
Sony Alpha 7C II	£2100	4★	Much-improved compact model, but still compromised in certain respects	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	530	124	71.1	63.4	525
Sony Alpha 7CR	£3200	4★	High-resolution twin of the A7C II, with a 60MP sensor	FF	61.0	Sony E	102,400	3840	·	693	8	·	·		3	·	·	490	124	71.1	63.4	525
Sony Alpha 7R IV	£3500	5★	Superb high-resolution, full-frame mirrorless with 61MP sensor	FF	61.0	Sony E	102,400	3840	·	567	10	·	·		3	·	·	670	128.9	96.4	77.5	665
Sony Alpha 7R V	£4000	5★	61MP model gains subject detection, 8K video and 4-way articulated screen	FF	61.0	Sony E	102,400	7680	·	693	10	·	·		3.2	·	·	530	131.3	96.9	82.4	723
Sony Alpha 7S III	£3800	4.5★	Huge update gains fully articulated screen and new touch interface	FF	12.1	Sony E	409,600	3840	·	759	10	·	·		3	·	·	600	128.9	96.9	80.8	600
Sony Alpha 9 II	£4800		A9 gains professional connectivity options and an improved body design	FF	24.2	Sony E	204,800	3840	·	693	20	·	·		3	·	·	500	128.9	96.4	77.5	678
Sony Alpha A9 III	£6100	4.5★	World's first global shutter brings breathtaking speed – but at a price	FF	24.6	Sony E	51,200	3840	·	759	120	·	·		3.2	·	·	400	136.1	96.9	82.9	702
Sony ZV-E1	£2350	4★	Small full-frame vlogging camera, with articulated screen but no viewfinder	FF	12.1	Sony E	204,800	3840	·	759	10		·		3	·	·	570	121	71.9	54.3	483
Sony ZV-E10	£680	4★	Designed for vlogging, with high-end microphone and fully articulated screen	APS-C	24.2	Sony E	51,200	3840	·	425	11		·		3	·	·	440	113	64.2	44.7	343
Sony ZV-E10 II	£925	4★	Second-generation vlog camera with 26MP sensor and 4K 60p video recording	APS-C	26.0	Sony E	102,400	3840	·	759			·		3	·	·	610	114.5	67.5	54.2	377

DSLR cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	·	·	3			500	129	101.3	77.6	475
Canon EOS 250D	£530	4★	Very compact entry-level DSLR with fully articulated screen and 4K video	APS-C	24.1	Canon EF	51,200	3840	·	9	5	95	·	·	3	·	·	1070	122.4	92.6	69.8	449
Canon EOS 5D Mark IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	·	61	7 7	100	·		3.2		·	900	151	116	76	890
Canon EOS-1D X Mark III	£6499		Super-fast pro model for sports and action photographers	FF	20.1	Canon EF	819,200	5496	·	191	16	100	·		3.2		·	2,850	158	167.6	82.6	1440
Nikon D780	£2199	5★	Superb all-rounder blends the best of DSLR and mirrorless technology	FX	24.5	Nikon F	204,800	3840	·	51	7	100	·		3.2	·	·	2,060	143.5	115.5	76	840
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	·	153	7	100	·		3.2	·	·	1,840	146	124	78.5	1005
Nikon D6	£6299		Latest pro-level high-speed sports camera boasts high-tech AF system	FX	20.8	Nikon F	3,280,000	3840	·	105	14	100	·		3.2		·	3,580	160	163	92	1450
Pentax KF	£849		Solid spec including fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	·	·	3	·		460	125.5	93	74	684
Pentax K-3 III	£1899	4★	Highly specified but pricey APS-C DSLR that boasts a large viewfinder	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-3 III Monochrome	£2249	4★	Specialist version of the K-3 III that only shoots in black & white	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-1 II	£1799	4.5★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	·	33	4.4	100	·		3.2	·		670	136.5	110	85.5	1010

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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Compact cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	**RRP**	**SCORE**	**SUMMARY**							**SHOOTING**				**SCREEN**				**DIMENSIONS**			
Canon G7 X Mark III	£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	·	30		·	·	3in	·	·	265	105.5	60.9	41.4	304
Canon V1	£959	4★	Video-focused with ultra-wide zoom, but also interesting for photographers	1.4in	22.3	16-50	51,200	3840	·	15		·		3in	·	·	400	118.3	68.0	52.5	426
Canon V10	£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	·	na		·		2in	·	·	290	63.8	90.0	34.3	211
Fujifilm GFX100RF	£4699	4.5★	Surprisingly portable 102MP medium-format compact with 28mm equiv lens	MF	102	28	102,400	4096	·	6	·	·		3.2in	·	·	820	133.5	90.4	76.5	735
Fujifilm X half	£699	4★	Small JPEG-only camera that recreates experience of shooting half-frame film	1in	17.7	32	12,800	2160		na	·	·	·	2.4in		·	880	105.8	64.3	45.8	240
Fujifilm X100VI	£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	·	20	·	·	·	3in	·	·	450	128	74.8	55.3	521
Leica D-Lux 8	£1450	4.5★	Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom	4/3	17	24-70	25,00	3840		11	·	·	·	3in		·	TBC	130	69	34	397
Leica Q2 Monochrom	£4995	5★	Variant of the Q2 with a modified sensor that only shoots in black & white	FF	47.3	28	100,000	4096		20	·	·		3in		·	350	130	80	91.9	734
Leica Q3	£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	·	·		3in	·	·	350	130	80.3	92.6	743
Leica Q3 43	£5900	5★	Premium compact with 60MP full-frame sensor and 43mm f/2 lens	FF	60.3	43	100,000	8192		15	·	·		3in	·	·	350	130	80.3	97.6	772
Panasonic FZ1000 II	£700	4★	Updates FZ1000 with higher-resolution, touch-sensitive screen	1in	20.1	25-400	25,600	3840	·	12	·	·	·	3in	·	·	440	136.2	97.2	131.5	810
Panasonic FZ2000	£600	4.5★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24-480	25,600	3840	·	12	·	·	·	3in	·	·	350	137.6	101.9	134.7	966
Ricoh GR III	£799	4★	Slimline, lightweight advanced compact with in-body image stabilisation	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR III HDF	£1049	4★	Variant of the GR III with switchable Highlight Diffusion Filter	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR IIIx	£899	4★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Ricoh GR IIIx HDF	£1099	4★	Variant of the GR IIIx with switchable Highlight Diffusion Filter	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
NEW **Sony RX1R III**	£4199		Small-bodied full-frame camera with 35mm f/2 lens	FF	61	35	102,400	3840	·	5	·	·		3in		·	300	113.3	67.9	87.5	498
Sony RX10 IV	£1800	5★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24-600	12,800	3840	·	24	·	·	·	3in	·	·	400	132.5	94	144	1095
Sony RX100 VII	£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840	·	20	·	·	·	3in	·	·	260	101.6	58.1	42.8	302
Sony ZV-1	£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen	1in	20.1	25-70	12,800	3840	·	24		·		3in	·	·	260	105.5	60	43.5	294
Sony ZV-1 Mark II	£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface	1in	20.1	18-50	12,800	3840	·	24		·		3in	·	·	290	105.5	60	46.7	292
Sony ZV-1F	£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens	1in	20.1	20	12,800	3840	·	16		·		3in	·	·	360	105.5	60	46.4	256

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12-24 F4 AFS DX	£169
14-24 F2.8 AFS	£599
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£299
18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
18-300 F3.5/6.3 VR DX	£399
20 F1.8 AFS box	£499
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£1199
24-70 F2.8 AFS box	£499
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£499
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£69
55-200 F4.5/5.6 AFS VR DX box	£99
70-200 F2.8 E FL AFS box	£899/1399
70-300 F4.5/5.6 E AF P VR	£449
70-300 F4.5/5.6 AFS VR	£299
80-400 F4.5/5.6 AFS VR	£799
85 F1.8 AFS box	£299
105 F2.8 AFS VR macro	£399
180-400 F4 E TC1.4 FL VR box	£6499
200-400 F4 AFS VRII	£1499
200-500 F5.6 E ED AFS VR	£899
300 F2.8 AFS VRII	£2399
300 F4 E PF VR box	£899
500 F4 E FL ED VR serviced	£3999
500 F5.6 E PF VR AFS box	£1799
TC14-EIII	£349
TC14-EII box	£199
TC17-EII box	£99
TC20-EIII box	£199

SIGMA NAF USED

10-20 F3.5 DC box	£229
10-20 F4/5.6 DC HSM	£99
12-24 F4.5/5.6 II HSM	£349
24-105 F4 DG OS	£499
35 F1.4 Art......£499 50 F1.4 Art.	£499
70-200 F2.8 Sport box	£799
105 F2.8 EX DG HSM OS	£299
150 F2.8 EX DG OS HSM box	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
180 F2.8 OS macro	£499
TC-1401 1.4x extender	£149

TAMRON LENSES - SEE WEBSITE

FLASH / ACCESSORIES USED

SB-R1C1.......£399 SB-400	£149
SB-500..........£149 SB-700 box	£149
SB-900 box	£149
SU-800 commander	£149
DR-6 or DR-5 angle finder each	£149
MC-36A remote	£149
MC-30A remote	£79

NIKON 35MM BODIES/LENSES USED

F5 body box	£699
F801/F601 body each	£99
F3HP body	£499/799
F2 + DP-1 black	£599
F + plain prism	£499
FM2N body	£399/599
18 F3.5 AIS box	£699
28-85 F3.5/4.5 AIS	£249
35 F2 AIS	£349
35 F2.8 shift early	£299
35-105 F3.5/4.5 AIS	£149
50 F1.4 AIS	£299
55 F2.8 AIS micro	£199
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
180 F2.8 AIS	£399
200 F4 AIS macro	£299
PB-6 bellows	£199
PB-5 bellows	£199
PB-4 bellows	£199

Fujifilm Used

GFX-50R body

£1699

Olympus Used

100-400mm F5/6.3 IS

£699

Panasonic Used

S5 + 20-60mm

£1199

Sony Used

400mm F2.8 GM OSS

£6499

Canon FD Used

EOS 3 body

£599

Cambo Used

Master 6
5x4
Monorail

£499

FUJI X DIGITAL USED

XT-4 body.........£799 XE-4 body	£699
16 F1.4 WR box.	£499
16-55 F2.8 XF...£499 16-80 F4 WR	£399
18-55 F2.8/4 XF	£299
23 F1.4 XF WR	£399
27 F2.8 XF.....£349 35 F2 XF WR	£299
50-140 F2.8 WR box	£799
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R	£349
56 F1.2 R.......£399 1.4x XF conv	£249
X500 flash....£249 EF-42 flash	£99

FUJI GF DIGITAL USED

GF 32-64 F4 WR box	£1699
GF 45-100 F4 WR box	£1699
GF 120 F4 WR box	£1699
GF 250 F4 WR box	£1699

OLYMPUS MICRO 4/3 USED

OM-1 body box	£999
E-M1 MKIII body box	£599
E-M1 MKII body	£299
E-M10 MKIII body	£379
HLD-10 grip (fits OM-1)	£249
7-14 F2.8 Pro	£699
8-25 F4 Pro	£749
9-18 F4/5.6	£349
12-100 F4	£799
14-150 F4/5.6 ED MKII	£349
40-150 F2.8 Pro box	£899
40-150 F4 Pro box	£649
45 F1.2 Pro ED	£599
60 F2.8 macro box	£349
75-300 F4.8/6.7 MSCII	£349
100-400 F5/6.3 IS box	£699

PANASONIC MICRO 4/3 USED

G9 body box....£499 BG9 grip	£99
7-14 F4	£399
8-18 F2.8/4 box	£599
9 F1.7 Leica DG	£399
12-35 F2.8 II	£449
12-60 F2.8/4	£399
12-60 F3.5/5.6	£199
14-42 F3.5/5.6	£99
14-140 F3.5/5.6	£299
25 F1.4 box	£399
45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£179
FZ1000 MKII bridge	£599

PANASONIC S SERIES USED

S5 MKII + 20-60 box	£1199
70-200 F4 S OIS box	£699

SONY FE MOUNT DIGITAL USED

A7R MKV body	£2499
A7 MKIII body	£999
20 F1.8 G box	£649
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90 F2.8 G OSS macro	£499
100 F2.8 GM	£699
400 F2.8 GM OSS box	£6999
2x conv E	£349
Sigma 35 F1.2 Art	£699
Sigma 85 F1.4 Art	£699
Tamron 150-500 F5/6.7 VC	£899
Voigtlander 50 F2 APO MF	£499
55-210 F4.5/6.3 OSS	£149

CANON 35MM USED

EOS 3 body. box	£599
A1 body box	£199
AE-1 body silver	£129
AE-1P body black Box	£299
AE-1P body silver	£219
PB-E2 drive fits EOS1N/V/EOS3.	£149

MINOLTA MD USED

X-700 body	£199
X-300 body	£99

OLYMPUS OM USED

OM-1N body black box	£299
OM-1 body	£179
OM-2N body black	£299
OM-2N body silver	£299
OM-10 body	£99
OM-40 body	£99

LEICA USED

Voigtlander 50 F3.5 Heliar	£369
Televid 77 + 32x eyepiece	£599

5x4 MONORAIL USED

Cambo Master 6 5x4 monorail	£499
Cambo bag bellows	£149
Wista 6x7 roll film holder	£149
Wista 6x9 roll film holder	£149

GITZO USED

GH3382 QD ball head	£329
GT3541LS	£499
GT5540LS	£599
GT5543LS	£699
G2220 Explorer	£199
GHFG1 Gimbal head	£379
G2380 Fluidhead	£239
GM5561 monopod	£249

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BRONICA ETR 645 USED

ETRSi + 75 + WLF +120 back	£599
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50 F2.8 E MC	£199
100 F4 PE macro	£299
100 F4 E macro	£199
100-220 F4.8 PE	£349
135 F4 PE	£349
150 F3.5 E	£179
180 F4.5 PE	£349
250 F5.6 E	£149
ETRSi 120 back RWC late	£99
135W back....£699 135N back	£249
Speed grip E...£99 WLF	£149
Sports finder	£299
AEIII prism...£349 AEII prism	£199
Rotary or plain prism E box ea	£149
Macro bellows E	£149

BRONICA SQ 6x6 USED

SQA, 80, WLF,120 back	£699
SQB, 80 plain prism, 120 back	£699
SQA body box	£299
40 F4 S.	£399
110 F4 macro	£299
150 F4 PS	£299
1.4x converter PS box	£299
2x converter PS box	£149
SQAi 120 back late	£149
SQA 120 back early	£99
Polaroid back	£29
SQAi waist level finder	£169
SQAi prism AE late	£399
Plain prism S	£199
Prism AE early	£249
Prism MF	£199
SQA speed grip	£99
Macro bellows	£149

HASSELBLAD 6x6 USED

503CW, 80 F2.8 CFE, A12, WLF	£3999
503CW body	£1999
501CM, 80 F2.8, A12, WLF	£2999
501C body black	£999
501CM body chrome	£1199
500CM, 80 F2.8 CF, A12, WLF 50th anniversary edition	£2499
40 F4 CFE...£1999 50 F4 black T*	£299
135 F5.6 CF......£799 150 F4 CFI.	£899
150 F4 CF....£499 150 F4 Black T*	£399
250 F5.6 CF	£499
250 F5.6 black T*	£299
Winder CW..£199 PME 90prism	£599
PM45 prism..£399 PM 90 prism	£369
WLF chrome	£399
A12 magazine	£199/499
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Macro bellows & hood	£299

MAMIYA 645 MF USED

M645 Super complete	£699
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RB67 Pro SD, 75, RFH, WLF	£999
RB 67 Pro S body	£399
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PENTAX 645 AF USED

33-55 F4.5 FA	£499
35 F3.5 FA HD	£699
45-85 F4.5 FA	£499
55 F2.8 D FA	£599
55-110 F5.6 FA	£499
150 F2.8 FA	£499
150-300 F5.6 FA ED box	£499
200 F4 FA	£399
300 F5.6 FA...£499 400 F5.6 FA.	£499

PENTAX 645 MF USED

55 F2.8	£299
80-160 F4.5	£299
200 F4	£299
300 F4 green T*	£499
1.4x or 2x converter each	£149
Auto ext tube set	£149
Helicoid ext tube	£199
REF converter angle finder	£149

PENTAX 6x7 USED

67II body + AE prism	£1999
35 F4.5 late	£699
45 F4 early....£399 55 F4 late	£599
75 F4.5 shift box	£499
75 F4.5 box.	£499
90-180 F5.6	£399
100 F4 macro box	£599
120 F3.5 soft focus	£299
135 F4 mac....£299 165 F2.8	£199
165 F4 leaf	£499
300 F4 latest	£199
400 F4 early	£399
Wooden grip	£149
REF converter angle finder	£149
Helicoid ext tube	£149

LIGHTMETERS USED

Sekonic L308B	£149
Sekonic L358	£149

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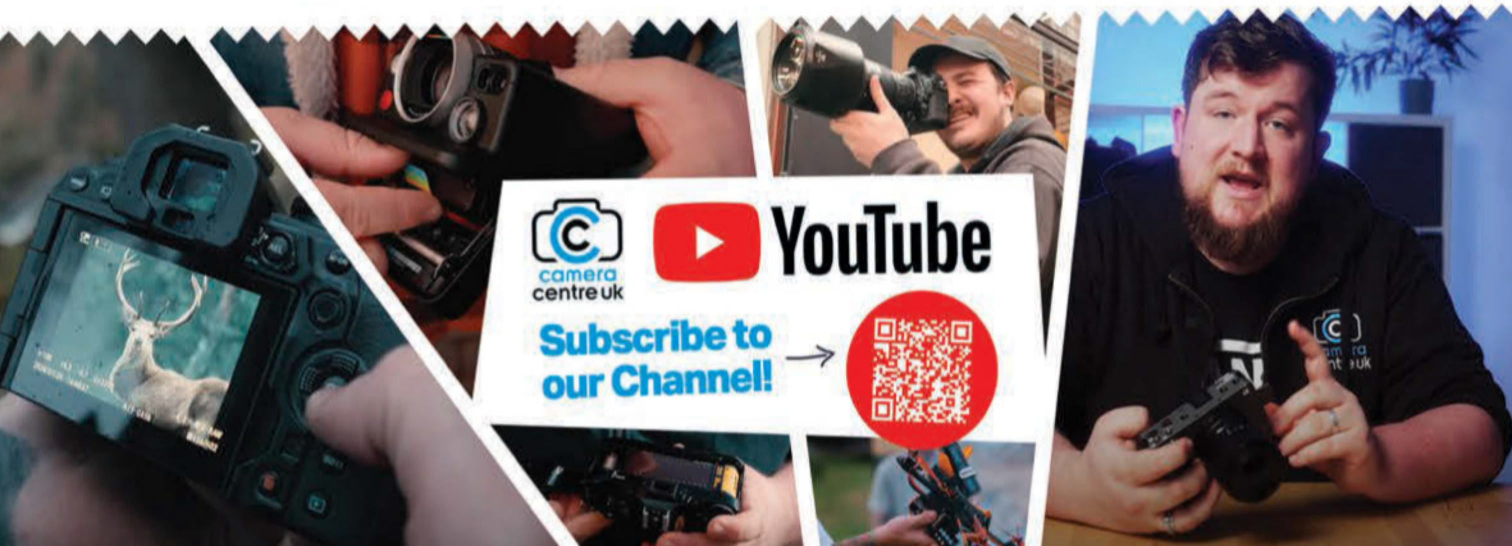

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See website for full details

BODY ONLY	+ RF 24-105MM F/4 L
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SONY RX1R III

Rediscover the joy of simplicity.

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AND NOW IN STOCK

61.0 MEGA PIXELS | FIXED LENS DESIGN | 3.0" | IS | 4K

The RX1R III combines a 61MP full-frame sensor with a masterfully matched ZEISS 35mm f/2 lens in a stylish, elegant body compact enough to carry anywhere. With fast AI-powered autofocus, cinematic video, and built-in creative tools, this camera frees you to focus on what truly matters — the moment that awaits.

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OUR PRICE
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CANON EOS R50 V

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CANON EOS R5 II

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CANON EOS R1

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F/6.3-8 G OSS

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F/5.6-8 IS USM

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OM SYSTEM OM-5 MARK II

Ready for the trail, no matter the weather

The OM-5 Mark II is an ultra-compact, lightweight mirrorless camera designed for outdoor enthusiasts and adventurers who demand top-tier image quality without the bulk. Weighing only 418g, it's the ideal companion for travel, hiking photography, and spontaneous videography - offering robust performance in a highly portable form.

NEW!

Available from
£1,099
Available in Black or Silver

NIKON Z5 II

Truly together

SAVE UP TO £130
See website for details

24.5 MEGA PIXELS | 30 fps | 3.2" | IS | 4K

Make the leap to full-frame photography with the Z5 II mirrorless camera and you'll get more detail, more depth, more space to create. The wide Z mount and full-frame IBIS sensor open incredible possibilities for handheld shooting in any light. Their most powerful image-processing engine boosts performance, bringing more speed and fluidity to everything you do.

Scan here to watch our hands-on review!

BODY ONLY	+ Z 24-50MM F/4-6.3	+ Z 24-70MM F/4
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Normally £1,599	Normally £1,859	Normally £2,129

PANASONIC LUMIX S1 II

Discover the Art of Speed

NEW!
AND NOW IN STOCK

24.1 MEGA PIXELS | 70 fps | 3.0" | IS | 6K

Equipped with a newly developed partially stacked CMOS sensor, the LUMIX S1 II turns fleeting moments into stunning photos, records ultra-smooth high-frame-rate video, and delivers up to 15 stops of dynamic range, capturing every instant with breathtaking intensity.

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	Normally £3,799	

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NIKON Z 35MM

F/1.2 S

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+ 20-60MM

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LUMIX S5 II

BODY ONLY

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LUMIX S1 II E

BODY ONLY

SAVE £500

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SIGMA 17-40MM F/1.8 DC | A

Designed for APS-C mirrorless cameras

This lens offers the convenience of a zoom lens with a constant aperture of f/1.8 throughout the zoom range. Taking advantage of a large aperture comparable to a prime lens, the lens is suitable for low-light environments such as indoor and night scenes, as well as for expression using large bokeh.

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TAMRON 18-300MM

f/3.5-6.3 Di III-A VC VXD

With the 16.6x zoom range, this lens lets you enjoy taking photos from wide-angle to ultra-telephoto without having to change lenses. With its 18mm wide to 300mm ultra-telephoto reach4, it is ideal for a wide range of scenes, including landscapes, snapshots, portraits, animals, and birds.

Nikon Z / Canon RF Mount

£529

Stock expected soon.

SIGMA BF

BODY ONLY

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SIGMA 16-300MM

F/3.5-6.7 DC OS | C

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SIGMA 24-70MM

F/2.8 DG DN II ART

SONY E / L MOUNT

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TAMRON 16-30MM

F/2.8 DI III VXD G2

SONY E / NIKON Z

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TAMRON 28-75MM

F/2.8 DI III VXD G2

SONY E / NIKON Z

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TAMRON 28-75MM

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Osmo 360 is DJI's first camera to offer native 8K 360° video with large 2.4μm pixels. With an impressive 13.5 stops of dynamic range, it captures sharp, vibrant footage - even in high-contrast scenes like city nights or during sunrise and sunset. And with up to 8K/50fps ultra-high-spec 360° video, Osmo 360 sets a new standard for 360° cameras.

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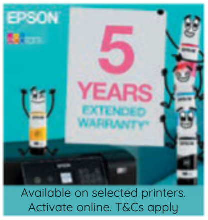

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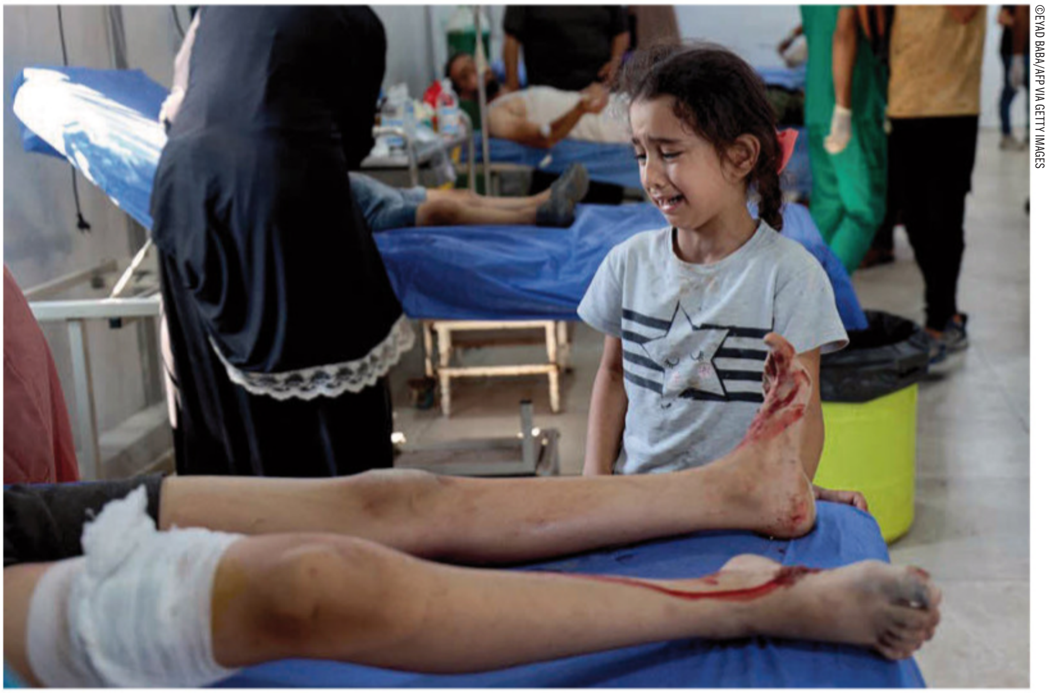
Final Analysis

Damien Demolder considers...

A Palestinian child reacts as she stands near a boy receiving treatment for his injuries at the Al-Awda hospital in Nuseirat in the central Gaza Strip, following Israeli strikes on July 13, 2025 by EYAD BABA



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If photography is as powerful as we lead ourselves to believe it is, surely there'd be no war. If it was enough just to capture suffering and injustice anywhere in the world and show the good folks back home the realities of it all, there would be no more conflicts. OK, not all photojournalism is brilliant, and sometimes the rules of composition and the technicalities of camera craft aren't followed with as much care as they should be, but even before the current crop of confrontations we'd had a history's worth of first-class photographers getting their pictures out there to the masses. Any one of us, even those bad with names, could make a list of great photographers who have shown us what war looks like and what happens when people fight each other. And yet, it still continues.

It is said pictures being sent back from Vietnam to the US media changed the public's opinion on the war, helping to bring it to an end a little sooner than it would have otherwise. I suspect the deal-breaker was Americans seeing the suffering of their own boys rather than them feeling sorry for the Vietnamese, but either way something came of it. You would think that when the citizens of the world could see in full colour, and even in moving images, the agonising woe, misery and anguish of their fellows in other parts of the globe they would do something about it. But it seems that isn't the way things work.

There has never been a time when photographs of conflicts and injustices were more freely available to view. At the same time, we have more wars being fought than at any time since World War Two. Some far-off (for us) wars are hardly reported in our media so it is understandable that what we have no knowledge of we can have no feelings about. We however we have major, dramatic, wars on our doorsteps that continue unhindered despite featuring on our TVs, radios and phones every day. If we aren't fed the news through our usual outlets it takes two seconds to search 'Ukraine' or 'Gaza' to see what normal people like us are posting alongside the images from professional journalists. We have all the pictures, the video and the audio we need.

> **'Photography might be powerful, but it isn't as powerful as the people who want wars'**

Photography might be powerful, but it isn't as powerful as the people who want wars. After the Second World War people were able to defend decisions, actions and inaction by saying that they didn't know the full extent of what was happening. Now no one can make that claim, but evidence is brushed off as though it doesn't matter, as though it is irrelevant, or because it doesn't serve the interests of those who can change things. We seem to have more leaders who feel accountable to no one, and more populations unwilling or unable to change the status quo. It is, of course, futile to inform normal people when they can do little that makes a difference.

Before the opening of his major retrospective at the Tate Britain in 2019, Don McCullin told the *New York Times*, 'I feel sad my photos didn't change anything. As soon as one war was finished, another cranked up.' If Don McCullin can't make wars less likely, what hope do the rest of us have? Clearly it doesn't make a difference how good the pictures are.

Photographer and journalist Damien Demolder has worked in the photographic publishing industry since 1997 and is the former editor of *Amateur Photographer*. He writes regularly about photography for a number of leading publications and has also been a judge on a number of prestigious international photo competitions. See his website at **www.damiendemolder.com**.

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